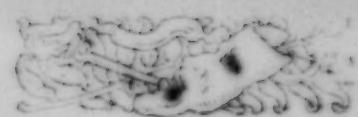




THE NEW YORK

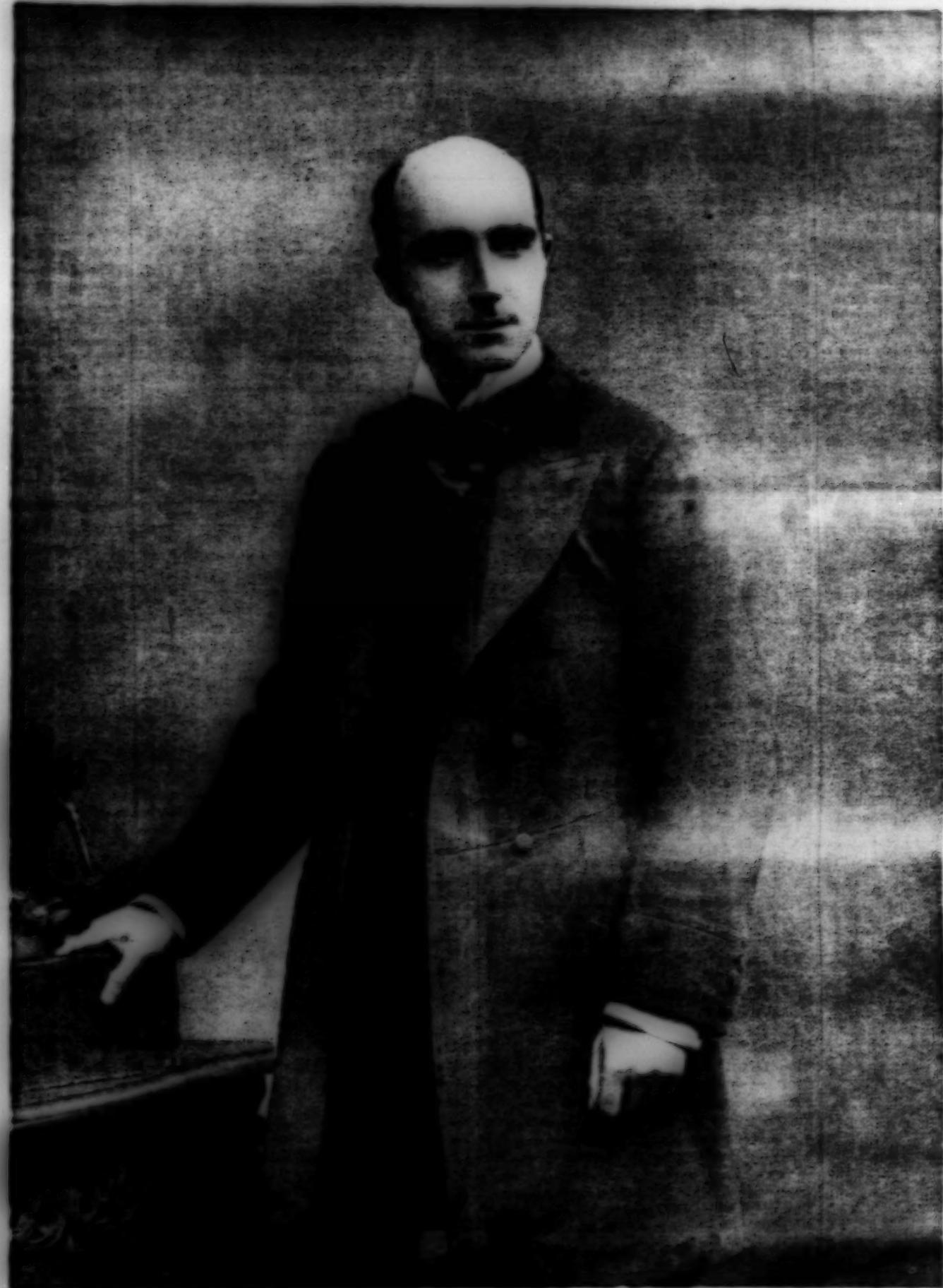


DRAMATIC MIRROR.

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PRICE TEN CENTS.



Arthur W. Pinero.

ARTHUR W. PINERO.

AT THE THEATRES.

This is the last week of Summer lethargy in metropolitan stage-matters. The opening guns in the line of new attractions are to be fired off respectively at three New York theatres next Monday night.

The Madison Square will open its doors for the last time under A. M. Palmer's management with the piece called *Jane*, which has been running on the London stage since last December. The play is an adaptation by Nicholls and Lestocq of Maurice Desvalliers' comedy, *Prete-moi ta Femme*. The production is one of the numerous stage ironies that Charles Frohman will have in the fire of public approval during the forthcoming season. The role of *Jane* is to be entrusted to Johnstone Bennett, and the cast also includes Paul Arthur, Michael C. Daly, Robert F. Cotton, Amelia Summerville, Smitz Edwards and Katharine Grey.

A High Roller, which is to be launched at the Bijou next Monday, is the pioneer of spectacular farce-comedy. Barney Fagan, who is to assume the titular role, is to be surrounded by twenty comedians, sixteen soubrettes, and a large number of specialty people. The piece derives its title from the yachting element of the plot. The scenery and costumes are to be very elaborate, and Manager Comstock looks forward to great box-office prosperity for his new enterprise.

The Fourteenth Street Theatre will re-open its doors next week with *A Fair Rebel*, a play of our civil war, which was first seen in New York last season. Since then the piece has met with considerable success on the road, in consequence of which Manager Rosenquist has booked it at his house for a whole month. The scene in which the Union soldiers escape from a tunnel in Libby prison is to be made the subject of spectacular display.

Richard Mansfield, having returned from his two weeks' vacation, resumed his Summer season at the Garden Theatre. His weekly repertoire includes *Prince Karl Beau Brummell*, *A Parisian Romance* and *Don Juan*.

The current attractions are practically in *stato quo*. The Grand Duchess is doing a thriving business at the Casino, where Lilian Russell continues to warble the melodies allotted to her in the title role as charmingly as ever.

The *Tar and the Tartar* will reach its hundredth performance at Palmer's on Aug. 10, while Wang will celebrate its centennial representation four days later. This is sufficient evidence that both of these comic operas are enjoying a goodly share of public favor.

It is announced that next Saturday will positively be the last night on which Carmenita's dancing may be seen at Koster and Bial's concert hall. Peggy Pryde, the Troulousain Quartette, the Brantz Brothers, the Austin Sisters and the burlesque of *Vc Olden Times* continue in the current bill.

From present indications variety performances will go on all Summer at Tony Pastor's. This week's bill includes, among other bright specialty performers, Heffernan and McDonald, Lottie Gilson, Rogers Brothers, Sam Dearin, James McAvoy, and Hines and Remington.

When everything else palls on the jaded theatregoer who is compelled to remain in town during the dog-days, he can always find oblivion from heat and humidity in the delightful concerts of the Thomas Orchestra at the Madison Square Garden Amphitheatre.

SOTHERN'S NEW PLAY.

It was a matter of general surprise when Daniel Frohman announced that E. H. Sothern would open his season in August at the Lyceum Theatre in Henry Arthur Jones' social drama *The Dancing Girl*.

For some time a number of managers and actors have been angling for this play, but Mr. Frohman informs *The Mirror* that he has "had the call" on it for a good while, intending to have Mr. Sothern appear in it some time or other.

It was not until last Saturday night, however, that it was decided that the young comedian would appear in the play this Summer.

Said Mr. Frohman to a representative of *The Mirror*, who saw him shortly after the decision was made:

"The *Dancing Girl* is a peculiar but fascinating drama. Its success in London was pronounced—as you, of course, know. It ran over two hundred nights at the Haymarket Theatre, closing only last Saturday. It will open the Haymarket season in September."

The *Dancing Girl* has been the cause of much discussion. Many critics believe that it has serious drawbacks to success on the American stage. Nevertheless its plot is absorbing interest, and I feel that I have acted wisely.

The *Dancing Girl* tells a strange story of infatuation. Much of the contemporary evil of English social life is shown, but the play carries with it that happy sense of atonement through suffering that makes it symmetrical from an ethical standpoint.

"There are seventeen speaking parts, and the production may be said to be a showy one. Mr. Sothern will again have an opportunity to play a serious role, though occasional touches of grim comedy will fall to him by way of contrast. He will play the part of the Earl of Guisebury, acted in England by Beerbohm Tree.

Virginia Harriet will appear as *Desylla*, a Quaker maid, who is the dancing girl. Miss Harriet will not have to dance, however. Julia Neilson played the dancing girl in London. I consider the character extremely effective from a dramatic standpoint.

Kate Pattison-Selten will play the part of Lady Hawtrey, and Jennie and Bessie Tyree will have juvenile roles. Morton Selten will play the Honorable Reginald Slingsby—originated in London by Frederick Kerr, August Cooke, Rowland Buckstone and Owen Fawcett will also have strong parts. The entire company has been selected, and rehearsals will begin next Monday.

W. H. Day is designing the scenery. He has prepared the models of the scenes—which are laid on the Isle of Endellion and in London.

"The Dancing Girl will be Mr. Sothern's chief play for the coming season; but *The Master of Woodbarrow*, *The Highest Bidder* and *Lord Chumley* may be revived on tour."

As to the Lyceum stock company, Mr. Frohman said: "The regular season will open in November with the first production in this country of A. W. Pinero's *Lady Bountiful*."

OBITUARY.

Fanny Elizabeth Davenport, the widow of E. L. Davenport, died on Monday evening of last week at her home in Canton, Pa. Mrs. Davenport had been ill for several months. Her disease was cancer of the stomach. She was born in Bath, England, in 1826, and was accordingly sixty-five years old. Her maiden name was Vining. Her father was an actor and manager and her maternal grandfather was John Johnson, a celebrated Irish comedian. Her first appearance was made as a child. In 1847 she made her formal debut in the character of Juliet to the Romeo of G. V. Brooke and the Mercutio of Mr. Vining. Her first husband's name was Gill. When E. L. Davenport went to England Miss Vining played in his support. She was married to him in London on Jan. 6, 1849. They acted together through England for several years, and came to this country in 1855. Mrs. Davenport's American debut was made on March 2 of that year as Margaret Elmore in *Love's Sacrifice*. Thereafter she continued to play with Mr. Davenport almost continuously during his various engagements. She became a favorite in Boston and Philadelphia especially. Later Mr. Davenport was a member of Selwyn's and the Museum companies in the former city. She has, during recent years, supported Kate Claxton, Joseph Jefferson, C. W. Colcord and for a time was identified with Madison Square companies. Her last appearance was in the character of Lady Macbeth at the Globe in Boston on April 7 of last year, for the benefit of the Mrs. Vincent fund. She had devoted a considerable portion of her time to teaching during the past ten years, and many of her pupils entered the profession. She was a handsome woman, with refined manners and she was a charming conversationalist. By Mr. Davenport she had seven children. Fanny is the eldest, and the most successful. Blanche began on the dramatic stage, but soon gave up acting, studied vocal music in Italy and France, and achieved considerable distinction as an opera singer abroad. Lilian, who acted a short time, died several years ago. She was the wife of Frost Thorne. May has retired from the stage, she is the wife of William Seymour. Florence, after one or two seasons on the stage, left it to become the wife of Harold Tiers, a Philadelphian. Edgar is the leading juvenile of the Boston Museum company. Harry was a member of Harrigan's company last season. The remains left Canton on Thursday by a special car, which was attached to a train on the Erie at Elmira and thence taken to Boston, where the funeral services were held on Friday. Fanny Davenport, her husband, Melbourne McDowell, and her brother Edgar, accompanied the remains on the journey.

Rose Lisle, the wife of Frank L. Verance, died on Monday afternoon of last week, at St. Mark's Hospital in this city, from the effects of an operation for the removal of a tumor. Miss Lisle was born in France, in 1842. She made her dramatic debut in her own country, but not long afterward went to London, where she made her appearance in English with Charles Wyndham at the St. James' Theatre in Stephen Fiske's *Robert Rabagno*, an adaptation of one of Sardou's plays. Miss Lisle came to New York sixteen years ago, and appeared at Wallack's. She was afterward seen at Niblo's in *Gascon*, *The Foundlings*, and other dramas. She

played with Bonciant, and with George Fawcett, Howe in *Brass*. She was a member of Abbey's company at one time, and at another supported Tom Keene. Recently she starred in *The Sea of Ice*, and other melodramas, under the management of her husband, Frank L. Verance. She was to have played in *The Danger Signal* next season.

Peter H. Gale, who had been ill a long time, died recently. He was formerly well known as one of the American Four, variety performers.

The grandfather of *Donna Mercedes*, the soprano, died suddenly in this city last week. The body was taken to Evansville, Ind., for interment.

ARTHUR W. PINERO.

We present on our title-page this week an excellent portrait of Arthur W. Pinero, who, in the esteem of many, stands at the head of the list of contemporary English dramatists.

Mr. Pinero is known to American playgoers as the author of *The Magistrate*, *Sweet Lavender* and *Dandy Dick*. He is also the author of *The Prodigal*, *The Schoolmistress*, *The Cabinet Minister*, and *Lady Bountiful*. *Fancee*, romance and sentiment have alike engaged his versatile pen, and in each of these branches he has won distinction and success.

Mr. Pinero does not go out of his way to be either original or eccentric, observes one of his critics. His opinions are built upon a sound foundation. His great idea is, that every play must have truth for its basis. However broad and extravagant his farce may be, it is built on this sure foundation of truth. Let the foundation be truth, upon that foundation rear a building, as extravagant as you like, all will be well. For if a farce writer is sure that the emotions which form the groundwork of his piece, before he aggregates, are natural, he produces a work, which artistically, is not below the level of comedy. But, nowadays, asserts Mr. Pinero, we can have no real comedy, for this reason, that strict comedy is an artificial reflection of manners. But to-day, alas! we have no manner, we cannot dance the minuet, we know not how to take snuff, we are unskilled in the nice conduct of a clouded cane. So the playwright has no cultivated artificiality of manners to depict. His comedy he must get out of exaggeration of emotions, hence is begotten the farce as it is known to day.

"I do not believe in the possibility of reviving what is usually called strict comedy," says Mr. Pinero, "any more than I do in pantomimic farce, where the interest chiefly centres in knocking about furniture. In the farcical comedy of the near future, the rapid life of the present day must be looked at through a magnifying glass, just as the playwrights of the past reflected in their works the artificial manners of the age for which they wrote. We must, in fact, give the public comedy in essence, and farce in execution. Just as dramas have supplanted tragedy, so the literary farce has taken the place of comedy."

It will easily be seen that Mr. Pinero is a philosopher as well as a dramatist. His occupation he regards in the serious light of an exact science. He knows his subject. He is perfectly conscious of his motives. He goes to the well-spring of all life and action, and at the bottom of that crystal spring he finds the jewel of great price, Truth, and he sets it in what setting the carefully guided impulse of the moment may suggest.

Lady Bountiful, Mr. Pinero's latest play, will be seen at the Lyceum next season. A character comedy, on which he is now engaged, will be presented in London in the Autumn.

Mr. Pinero is thirty-six years of age. He is the son of an English lawyer, and was himself educated for the bar. For a short time he was an actor. His ancestors were Portuguese Jews, whose name was Pinheiros. They settled in London two centuries ago. Mr. Pinero has a pleasant retreat in St. John's Wood, where he lives with his charming wife.

MATTERS OF FACT.

The Grand Opera House at Springfield, Mo., is the only theatre in a city of 30,000 inhabitants. It has a seating capacity of 1,400, and Manager Heffernan is now booking attractions for the season of 1891-92.

R. M. Lowman, manager of the Opera House at New Carlisle, Ohio, wishes an attraction to dedicate his new house. The theatre is supplied with a full stock of scenery.

There is an opportunity for companies opening season in August to book with Jacob Litt's theatres in Milwaukee, St. Paul and Minneapolis. Fair week is open in the last-named city.

There will be a new opera company on the road this season managed by Messrs. Kenny and Rising, and containing many well-known people. Their season begins Aug. 3 at Dallas, Tex.

Pemberton and McDougal, managers of the Fayetteville, N. C., Opera House, wish to play a first-class attraction Nov. 4, 5, 6, during the Fair at that place.

Manager C. A. Shaw, of Boston, wants a young lady with a good contralto voice for his Muggs' Landing company No. 1.

Carmencita bids farewell to the New York public on Aug. 1. This announcement will cause regret among her admirers.

Manager Millikin, in his new melodrama, *Down the Slope*, promises the most realistic scenery ever exhibited.

Peleg Jimson is the character Frank E. McNish is cast for in *Birds of a Feather*.

W. H. Lytell is at liberty for season 1891-92, and invites offers at any dramatic agency.

An American play, fresh from the pens of two authors, is on a still hunt for a manager. Interested parties can invest from \$1 to \$10,000. This is the opportunity for managers who are looking for American plays. For particulars apply at Room 33, No. 853 Broadway, New York.

Something new and needful for the West is the Chicago Dramatic Bureau and Authors' Agency, devoted to the work of supplying plays, arranging for productions, supplying people, etc.

The Bostonians will open a season of English opera at the Standard Theatre on Sept. 28. *Robin Hood* will be the first opera produced.

Through the release of Joseph M. Doner, the position of juvenile comedian is open with the Patti Rosa company. The engagement is a desirable one, and calls for the best ability that can be had. Manager Wheeler can be addressed at Edgewater, New Jersey.

LETTERS TO THE EDITOR.

THE MALIGNED "HORUS GIRL."

BOSTON, July 26, 1891.

To the Editor of the *Dramatic Mirror*:

She—I wish to thank you for the noble manner in which you uphold, defend and protect the honor of chorus girls and women of the profession generally. I have always maintained and held that the women of the stage as a rule are an honest, virtuous, hard-working class, with a steadfastness and nobleness of purpose that is commendable in the highest degree.

For three years I was connected with several comic opera companies. During that time, and since, I have found that the girls and women who were there for work, with an honest desire to excel in music, with ambition and high aspirations, had the purest of aims. It could hardly be otherwise with such as I have mentioned, but there are a few exceptions, and those exceptions will be found in any calling of life.

I know whereof I speak. Yours truly, B.

FRANK MINISH EXALTS HIS WEEDBRAKE.

NEW YORK, July 27, 1891.

To the Editor of the *Dramatic Mirror*:

Sir—I see by an article in the last issue of *The Mirror* that you had been informed that I was requested to resign from the cast of *A High Rider* company.

Now, whoever gave you that information has got more nerve and cheek than I ever heard of any one person having before. But if it came from the person that I begged to cancel my contract for me, I am not a bit surprised, for it was just such untruths that made me want to get out.

When I made the engagement with Alex Comstock he made me the following promises, all of one of them did he live up to:

My name was to appear next to Mr. Fagan's on all prints' matter. He was to give me a special lithograph and I was to take entire charge of the pantomime portion of the show. In fact, I was to be made a feature of next to Mr. Fagan. But the printing shows that none of those promises were kept.

When I was engaged it was also distinctly understood that I would not have to do any specialty at all. Then it is true that I was asked to do my own original specialty *Silence and Fun*, with two of my imitators, which I positively refused to do, and which my professional and many other friends will quickly agree that it was a cheeky thing for them to ask.

While the question was being talked over at Niblo's garden I was given to understand that Alex Comstock was the responsible party for everything connected with the concern. I went home and thought the matter over and then next morning, which was July 1, I came to the theatre, packed up my practice clothes and when going out was asked by a dozen people what was the matter. Among whom were Barry Maxwell, the carpenter that was doing their work, their own property man, the lady that was teaching the ladies the minuet dance, and seven or eight other ladies, and my answer to them all was the same: That I had enough as far as I had gone, and that Mr. Comstock could not be responsible to Mr. Minish for five minutes, for I understood when I signed my contract, that Mr. E. G. Gilmore was an interested party in the affair. I went to Mr. Comstock's three several times that day and hunted all over for him, and told each one of his people I met that I was looking for him, as I wanted my contract canceled. I could not find him until the next morning. Then, when I went in the theatre, I went at once to Mr. Fagan, and asked him would he be kind enough to ask Mr. Comstock to cancel my contract, which he did. After I got the ink drawn through the paper, I told Mr. Fagan that as he was a performer I would take chances with him for four months, but with Mr. Comstock not five minutes.

I was happy when I got my release, and I think he did also, for I think he began to see that he had bit off more than he can chew. Time will tell.

He misrepresented everything to me connected with my engagement. He says I had no important part. Here is an extract from his letter to me last January, when I resigned once before:

"JAN. 1, 1891.

"Now, Ishan't listen to you a bit, but want you to go to work and continue the same as ever, forulating all sorts of good things for *A High Rider* season, for I want you to stay. I am depending on you, and have mapped out a great deal of work in which you can be greatly valuable. Send on your route and I will mail your contract.

"Yours truly,

Frank Minish.

"Of course every one wanted to know why I left and I have to tell them the truth, which Mr. Comstock evidently did not like to hear and I think he took a very unprofessional way to square himself when he said I was requested to leave. His entire company knew differently. He says in another paper I was the only one that left, but if necessary I can bring up a few names that walked out without being to do to me.

If Mr. Comstock wants any information let him get it in an honorable way, by advertising, or on the true merits of his show and not by attacking me, for if he does he will always find me at the half-way house.

Thanking you kindly for the space in your valuable paper you have allowed me to give my side of the story. I am. Yours most respectfully,

Frank E. Minish.

BASIS AND FAIR.

PAUL EVERETT will appear in Janauschek's support.

EDWIN ARDEN's company is nearly completed. The star says that he will have a strong support.

CHARLES A. GARDNER is rehearsing daily for his forthcoming appearance at the Grand Opera House.

FANNIE G. BERNARD is visiting her sisters at Kansas City.

The management of the Greenwood Opera company is negotiating with Emily Seymour, the mezzo-soprano, late of the Cameron and Henderson Opera companies. Miss Seymour has been singing this summer at Uhlrig's Cave, St. Louis.

E. H. SOTHERN came to town from Shippan Point, Stamford, on Thursday, to consult with Daniel Frohman regarding his forthcoming engagement.

DENISSETTE, by Serpette, author of Amorita, is the title of the new opera to be presented by the Marie Greenwood Opera company this season. Denisette had a run of three hundred and fifty nights in Europe, and it was also staged at the Tivoli Theatre, San Francisco.

THE GREAT MELROSES will open on Sept. 21 at Newark. The season will cover thirty-five weeks.

ANANDA HUNSELL, a concert singer from St. Louis, has been engaged for *Asleep and Awake*. Horace Randall, the Irish dialect comedian, has also signed for this company.

JOHN E. KELLER denies that he has been engaged to play in Rankin and Gordon's Abraham Lincoln.

MADAME MODJESKA will return from Europe in August. Her season will begin on Sept. 21.

FRANK A. SMALL has been spending a week in the city. He piloted a party of ninety-six Georgia editors to the metropolis, and showed them the sights. Mr. Small will return to Atlanta this week. His brother, Sam Small, the noted revivalist, will settle there also, taking charge of a new daily paper, the *Evening Herald*. Before he became a preacher he was a well-known journalist in the South.

JOHN H. BURNETT was stricken with vocal paralysis last Thursday. He has been placed in a hospital.

WILLIAM WINTER, dramatic critic of the *Tribune*, is at his favorite spot, Stratford-upon-Avon, England. He is at the Red Horse Inn.

BERMANN has won his suit against George W. Ledner for an accounting of the business of U and I. The proceedings were taken in San Francisco. According to the decision the receiver in the suit, Wolf L. Falk, is ordered to pay into court a sum something more than thirty-six thousand dollars.

W. E. FLACK will go in advance of James Reilly the coming season.

Our correspondent at Lincoln, Neb., telegraphed on the 23d inst.: "The first performance of Ed. Marble's musical farce *Tuskeleby* by Thatcher's Minstrelstook place to-night at the Funke Opera House. The house was crowded by our best people. The performance was clever and the audience enthusiastic. The performance can be chronicled as a complete success."

FOLLOWING are the announcements of the New York openings thus far made known: Aug. 3: Bijou, A High Roller; Madison Square, Jane, Fourteenth Street, A Fair Rebel, Aug. 7: Niblo's, The Khedive; Windsor, Lillian Kennedy in She Cannot Marry Three, Aug. 24: Standard, Fleurette; Union Square, The Black Masque; Proctor's, Mr. Wilkinson's Widows; Star, R. Land Reed in a new play by Sydney Rosenthal; Lyceum, E. H. Sothern, and Grand Opera House, C. A. Gardner, Sept. 7: Harrigan's, Reilly and the 400, Sept. 8: Herrmann's, The Solicitor. The new season will begin unusually early, and from the foregoing list it will be seen that it does not lack for novelties.

GORMAN'S MINSTRELS will have a first part in two scenes next season—the interior and exterior of a silver palace. The organization will include the Gorman Brothers, Billy Van, Littlefield, Joseph M. Norcross, George Brenton, Alex. Cameron, The Dillons, Sam Conner, Joseph Evans, Fred Johnson, Frank Farrell, John Graham, Julie White and Eddie Mack. Charles Ackley will lead the orchestra.

PHE. A. MACDONALD, press agent, to a *MINOR* reporter: "A Fair Rebel, which will open the Fourteenth Street Theatre on Aug. 3, will be an elaborate production. The tunnel, through which the escape is made from Libby prison, is represented as being fifty feet below the prison. Major Randolph, who is now at Governor's Island, will be present on the opening night with a number of the survivors of the Libby prison. The long alley of the theatre, extending to Fifteenth Street, will be brought into play in to forest scene."

MRS. JAMES G. BLAINE, JR., has returned to Sioux Falls, Dak., where she has established a residence, in order to begin certain legal proceedings.

JOHNSTONE BENNETT rides about in quite the handsomest coupé in town. The wheels are slashed with yellow. A dapple gray horse is in the traces.

REHEARSALS of the Little Tycoon will begin at Philadelphia on Aug. 10. A party of newspaper men from this city will be given a special car to take them over to the opening night of the opera.

"ABANDONED THE ACTRESS," is the caption of a news article in the *Herald*. Reference to the text discloses the fact that a laborer had deserted his first wife, who is called an "actress," because she gives exhibitions of wrestling in second-rate variety shows.

R. E. GRAHAM, the comedian, has a topical song called "It Were Better Not to Know." He says it is funny.

MARIE ATCHINSON, formerly the Dearest in T. Henry French's Little Lord Fauntleroy company, has been engaged to play a part in Lincoln. She is summering with her sister at Atlantic City.

FLORENCE IRWIN has been engaged by Rich and Harris to appear in J. J. McNally's farce-comedy, Boys and Girls.

A DISCONSOLATE colored man is about the only sign of life now visible at Herrmann's Theatre.

KATE DAVIS has not yet settled on an engagement for the coming season.

FRANK HERROD has been engaged for The County Fair company. He is now at Bath Beach, L. I.

LOUISE M. LINDEN is looking for an engagement for next season.

To be out of fashion is to be out of the world. Manager Harry Askin, in selecting the idea for The Tat and Tattler's tooth performance souvenir, from among the many ideas that were submitted in the prize contest, bore this in mind. The memento on that occasion, which will occur on Aug. 18, will be a silver souvenir spoon, patterned after a George Washington spoon, except that it will bear an inscription appropriate to the event.

FRED. BERGER will start for Minneapolis today (Tuesday) with the members of the Sol Smith Russell company. They will rehearse Peaceful Valley there, and open at the Grand Opera House on Aug. 13.

WEEK after next the Windsor will open with Rose Michel. The title part will be played by Henrietta Vaders, and Pierre Michel by J. B. Studley.

JOSEPH E. SEEDER has brought an attachment suit against H. R. Jacobs. He claims that, in addition to salary due him as manager of Jacobs' Newark Theatre, he was to receive a diamond ring of the value of \$500 as a reward for his services in negotiating an alleged loan of \$5,000 for his principal. Mr. Jacobs pronounces the matter a trumped-up claim, made because he had determined to discharge Mr. Seeder from his employ.

AFER a pleasant business and pleasure trip to England, Tony Pastor and his wife embarked for home last Saturday on the *Etruria*. Mr. Pastor has thrown out his managerial net to good purpose. He is bringing back with him a number of clever specialty performers, including Frank, Arthur and Edie Haytor, the grotesques who became New York favorites last season; Lina, the songstress woman, and her brother, Vanni; the three sisters La Blanche, English vocalists; the brothers Schaller, grotesque aerial performers, and Williams and Griffin, the pedestal clog dancers. All these variety stars will be members of Mr. Pastor's new company.

EDMOND STODART, a talented young actor, has not yet signed for next season.

RUTH CARPENTER, who attracted attention as the leading lady of the Charity Ball company last season, has been engaged by Stuart Robson for an important part in The Cadet, which will be produced at the Union Square Theatre in September.

MARGARET MATHER will play Medea next season. As Legouvé's tragedy of that name is only two acts long, a prelude has been written for it by Charles M. Skinner, brother of Otis Skinner, who is the leading man in Miss Mather's company. The prelude is based on the legend of Medea's elopement with Jason, after the hero's fulfillment of the tasks put upon him by King Jætes as a condition of securing the golden fleece. This prelude is in somewhat lighter vein, and contains more rapid acting than the tragedy, the events of which it is designed to explain more clearly. Miss Mather will give a limited number of performances of Joan of Arc. She will also continue her appearances in Shakespearean characters, and will probably bring a new play with her from England.

OLIVE GATES has been engaged for the leading juvenile part in The Stowaway.

BOYS AND GIRLS will satirize the craze for athletic sports. It is described as a musical pantomime comedy.

The Daly company will play a short engagement at the Vandeleve in Paris, beginning on Thursday night. The Berlin visit has been given up.

E. S. WILLARD will begin his season at Philadelphia in September. He will sail for New York next week.

MARK SMITH will be seen and heard in Miss Helyett when it is brought out at the Star.

The Eagle Quartette, of which Vincent Elden is the manager, has been engaged for Von Sonnen.

EDWARD SULLIVAN will play leading business with Lillian Kennedy next season.

CHARLES B. HAWKINS is engaged for The County Circus.

EDITH CROLIUS and Cryptie Palmoni are in New York, having closed their engagement at Peaks Island, Me.

OLIVER BURKE is having two new sets built for the Plunger.

The season at the Minneapolis Lyceum Theatre will open on Aug. 13.

The Ayres-Warren company will make a tour of the South and Texas next season.

EDWARD MARKS, William Griffin, George Jacquin and Herbert Zublin will be the monkey dukes—whatever that may be—in A High Roller.

RICHARD MANSFIELD says that the reports of bad business during his Garden Theatre engagement are unfounded. He claims that the weekly receipts have averaged one thousand dollars more than during his season last year at the Madison Square Theatre.

The Lenten Brothers have combined their acrobatic specialty troupe with James R. Adams' Comedy company for next season. They will appear jointly in A Crazy Lot.

E. R. THOMAS to a MIRROR reporter: "My melodrama, *The Way of the World*, closed its season at the Chicago Academy. It was well received. Edith Fassett Tilton was the star. A pirate was caught taking short-hand notes. He was bounced. Chicago seems to be a stamping-ground for this sort of thing, doesn't it? Paulton's *The Sheik* is a popular success. Although the papers went for it, the business has been big.

CHARLES JEHLINGER, Robert Jenkins, H. L. Hirschberg, James Kelly, Samuel Clarke, Edward Hickman, Percy Burrows, Martin Swift, Alice Brown, Flora Redding and Iona Clarke will constitute Marie Hubert Frohman's company next season.

It will be "this season" after next week.

The LILLIPUTIANS will play for two weeks at the Thalia, beginning on Sept. 1. They will present The Little Baroness the first week, and The Microscope for the last. The regular German dramatic season, which the Rosenfeld Brothers will direct at this house, will open on Sept. 28. A remarkably strong stock company has been engaged, drafts having been made on the principal organizations of Germany.

ROBERT MANTELL has engaged Nathaniel Harting for his company. Mr. Harting was formerly a member of the Boston Museum company.

The metropolitan season will begin unusually early. Nearly every theatre will open its doors a fortnight sooner than heretofore.

VIOLA WHITCOMB, who played the part of the sold, Goody Oliver in The Witch with so much cleverness, has not yet signed for next season, and would prove an acquisition in a character part.

E. F. BENJOS will manage A. W. Fremont in 777, a sensational comedy drama that was produced last summer at Haylin's Theatre, Chicago. The season will open at the same house on Aug. 23.

WILLIAM F. CARROLL is the author of Lord Rooney, the piece in which Pat Rooney will star under George H. Harris' management. The company engaged includes Stanley Macy, R. J. Ward, J. L. Simmonds, Harold Leslie, A. W. Hand, Emilie Peare, Louise Conway, Helen Felthan, Mrs. Simonds, Josie Rooney and little Mattie Rooney. The season will open on Aug. 24.

CHARLES R. GARDNER writes: "By reference to section 10 of the enclosed blank contract you will observe that this new arbitration idea has been used by me for the past four years, so it has not the merit of novelty, at all events. I agree with what Charles Frohman says, in his interview, last week. In this business of ours one man cannot make laws that will fit the needs of another man. I think that my arbitration clause is better than the newer idea. It is a distinct agreement between the manager and the actor and is designed to avoid annoyance in the country where a manager is exposed to the intrigues and insults of unprincipled officials, representing a bad law that is generally different in each State." The clause referred to by Mr. Gardner reads thus: "That in case of any misunderstanding by and between the parties hereto concerning this agreement of whatever kind or nature, that then both of said parties hereby agree to and with each other, that any difference which

may arise between them as aforesaid, shall be settled by arbitration; this is to say, that each of the two parties hereto are to select a representative, and both of said representatives shall mutually agree upon a third arbitrator, which three arbitrators shall settle any difference which may arise between the parties hereto, and the finding of said arbitration shall be final. The above clause is only to apply to either of the parties hereto, outside of the city of New York.

ANDREW KYRAS, Lillian Billings and Miss Merrick will be the principal members of the Two Sisters company. George W. Kyer, part author and manager of the piece, will play two parts himself.

The weather at Peaks Island, Me., has been so cold and stormy that it has completely ruined the business at Greenwood Gardens, which is essentially an out-door resort, and Manager T. C. Howard has been compelled to close his dramatic season after four weeks' waiting for pleasant weather. His people have all departed for their Autumn engagements, and the company which he has controlled for three seasons is disbanded, to meet again next May, when his Summer season will begin at Old Point Comfort, Va.

W. H. KREYER is building a fine theatre at Springfield, Mo. It is centrally located, adjacent to the public square. It will be a model house, according to the description. Mr. Keyser is superintending the construction, and he will be the manager for the first year. The date set for the opening is Nov. 1.

GEORGE SYDENHAM has been engaged to play the leading heavy part in The Fire Patrol.

LOIS HUDSON will be a member of Barlow Brothers' Minstrels.

WILSON'S MINSTRELS are rehearsing daily at the Elmira Opera House. Dress rehearsals begin this week. The opening performance will be given on July 31. Frank Dumont, of Philadelphia, has charge of the preliminaries.

AMY LEE is spending her vacation at Glen Cove, L. I.

REHEARSALS of the rejuvenated Evangeline began at the Boston Theatre on Monday morning. The eighteenth season of the extravaganza will open at that house on Aug. 8.

WILLIAM DUNNEVY will arrive on the 1st early next week. He is reported to have made a date for William Barry next summer at the London Strand.

JENNIE SATTERLEE has been engaged for the part of Helen Griffin in Niobe. Eleanor Carey has also been secured by Abbott and Teal. She will travel with the Niobe road company.

GEORGE A. HAILEY, who has been playing through the East, has returned to town.

WALTER PERKINS was offered his old part in All the Comforts of Home, but he was unable to accept it, having signed with E. D. Stars for A Barrel of Money.

FRANKLIN H. SARGENT, director of the Academy of the Dramatic Arts, will return from his European trip next week.

KOSTER AND BIAL have booked a season of twenty weeks for Carmenita in the best theatres. The eagerness of managers to secure the famous dancer may be judged from the fact that most of them have given Koster and Bial 70 per cent., some have given 75 per cent., while but one date is contracted for at 65 per cent.

J. ROBERTSON SMITH has resigned his post as assistant to Daniel Frohman, of the Lyceum Theatre, to become the manager of The Old, Old Story, which will open its season at Rand's Opera House, Troy, on Aug. 25. Under the direction of West and Sabel, its tour has been booked by H. S. Taylor. It includes all the large cities East of the Mississippi River. The principal parts have been assigned to Fannie McIntyre and Emmett C. King. The scenery is from the brush of Reg. Morgan, of the Lyceum staff of scenic artists, and the printing and lithographs are by W. J. Morgan, of Cleveland.

BERNARD DYLYNS writes from Paris: "I remain here until July 20 and then return to London, and sail for New York on Aug. 19. I hear that it has been rumored in New York that I have been engaged for one of W. A. Brady's companies. Please say that there is no truth in it. I shall be a member of the Corinne Opera company."

BARNETT FAJAN, as the High Roller, will wear seven costumes in Mr. Comstock's spectacular farce. Dora Drew, Ray Walton, Jeanette Rhéa, Kitty Burgess and Celia Curtis will do what is termed a "décolleté dance" in this production.

ELSE LESLIE is spending the summer at Lake St. Catherine, Vt. Her tour in Prince and Pauper, under Daniel Frohman's management, will begin on Oct. 12 and continue for thirty weeks. In the course of the season the company will play through the South—its first visit in that section.

JOHN T. WEST, a brother of the well-known minstrel, W. H. West, will be the treasurer of the 5 Bells company. The company will make a brief tour of New England before appearing in this city.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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BROADWAY THEATRE—Ward, \$1.50
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Four weeks	—	—	50 cents
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MANAGERIAL ETHICS.

THE San Francisco Examiner recently stumbled on a mate's nest when it made the wonderful discovery (?) that a certain subsidiary comedy element in The Charity Ball resembled the farce of Perfection, or the Maid of Munster.

Our esteemed contemporary errs when it says that that farce is "little known in this country." In the day of the farce and the interlude—a day not so far distant that it is forgotten either by mature players or middle-aged playgoers—there was no short piece more familiar on the American stage than Perfection. In taking a hint from it for The Charity Ball, Messrs. DeMille and BELASCO would have been insane had they supposed that the source could go undetected. Unless we are greatly mistaken somebody took the unnecessary trouble to point out publicly the obvious resemblance at the time the play was first performed in this city.

The Examiner very properly deplores the peculiar industry of making plays with scissors and paste that distinguishes the catchpenny playwright from the true dramatist, and ascribes the facility with which the public is induced to accept patchwork plays as one of the chief obstacles to the growth of the American drama.

But we must take an exception to the Examiner's statement that the recognized ethics of the highest grade of managers are represented by the declaration that "so long as a presentable play is produced, it does not matter from what sources the material comes." This assertion is based, it seems, on the representation that DANIEL FROHMAN is of the opinion that "it does not concern him as a manager if a playwright in his employ fancies his material from other plays, provided no copyright is infringed, and provided also that the public do not object."

Our contemporary argues that because Mr. FROHMAN holds these curious views, and because Mr. FROHMAN is a leading manager, it

logically follows that the ethics of all the leading managers are on a correspondingly low plane.

That is a poor argument, indeed. The recognized ethics of managers of the first class do not differ from the recognized ethics of honest men engaged in other business or artistic pursuits. If Mr. FROHMAN entertains views at variance with his brethren, then it follows that Mr. FROHMAN is an exception, and an exception simply goes to prove the rule—it assuredly does not destroy the rule, as our contemporary's singular process of reasoning would have us think.

But as a matter of fact we do not for an instant believe that Mr. FROHMAN entertains the demoralizing and indefensible opinions with which the Examiner credits him.

It is true that the authorship of May Blossom was claimed in part by another writer than DAVID BELASCO, to whom it was attributed, but the claimant was either unwilling or unable to substantiate his charge in a court of law.

It is true that The Wife followed the lines of The Banker's Daughter, but did not The Banker's Daughter resemble M. VANQUINNE's Jean Baudry, written and produced long before BRODSON HOWARD became known as a dramatist? And was not the claim of plagiarism brought by Miss MATTHEWS in connection with The Wife denied by the courts?

It is true that Hearts of Oak was said to resemble closely the old drama of The Mariner's Compass, but did that allegation proceed beyond a newspaper controversy between Mr. HEARNE and Mr. BELASCO?

It is true that The Merchant was produced before Men and Women came into existence, and that the first play contained a strong scene that was similar to the one strong scene of the second play, but did Miss MATTHEWS institute legal proceedings against Mr. BELASCO?

But because these things are true it by no means follows that Mr. FROHMAN had the slightest intention of laying violent hands on the ideas of other men when he produced plays in whose preparation for the stage Mr. BELASCO had a hand. Resemblances can be found to old plays in nearly every new play. Mr. FROHMAN and every other well-informed manager knows that. At all events, Mr. FROHMAN severed his business relations with Mr. BELASCO last year, and he can no longer be accused of encouraging the real or fancied sins of that playwright any more.

As for Mr. BELASCO, he is either one of the most unfortunate or one of the most audacious of dramatic authors, for almost without exception every play to which his name has been attached and which he has not previously acknowledged to be adapted from a foreign source, has been promptly and vigorously claimed by somebody else.

The litigation attending a play whose paternity is doubted or denied is expensive, troublesome and often discreditable. Those are reasons sufficient to deter a shrewd business man from having anything to do with suspicious dramatic wares. Above and beyond that managers in good standing are men of integrity and their principles are sound enough to prevent them from investing in plays whose authorship is liable to question.

To admit that the "recognized ethics" described by the Examiner represent the views of Mr. FROHMAN or any other reputable manager is to admit that the substantial and estimable men of the theatrical business are no better than receivers of stolen goods and sharers in their proceeds. And that is an admission for which there is not the slightest authority.

WHO WILL BE CHOSEN?

In Vienna, next year, there is to be held an international musical and dramatic festival, or exhibition. The event will be an important one in the annals of the drama, and the preparations for it are being made on a magnitudinous scale.

At present, the plan embraces the appearance of representative actors from all nations that have aided in developing dramatic art. France will probably send the leaders of the Comédie Française. Italy will be worthily represented by SALVINI and ROSSI. England will send IRVING, as her histrionic champion. Germany will enter POSSAKI in the lists.

In such an exhibition, the honor and credit of America must be maintained. National

pride—not to speak of artistic considerations—demands that our stage shall send its best dramatic products to compete with those of the rest of the world.

But what actor or what company can we charge with this important mission when the time arrives?

A few years ago, in such an emergency, EDWIN BOOTH and MARY ANDERSON would have occurred instantly to every mind. But Mr. BOOTH's health is now unequal to such an exertion, and Miss ANDERSON has deserted the stage.

Where, then, will the choice fall?

There is a large field to select from. The candidates range from ADA REED to A Brass Monkey.

It would be interesting to have the unbiased preferences of our readers, professional and non-professional, on this interesting subject, and if they will send in their views we shall be happy to give them publicity.

PERSONAL.

SCANLON.—W. J. Scanlon is at the Oriental Hotel, Manhattan Beach. He is fond of surf bathing, and will remain near the waves until his next season begins.

HARRIGAN.—Edward Harrigan was in town last week. On Tuesday night he gave a box party at the Broadway Theatre.

MORRISSEY.—James W. Morrissey, the polite and politic business manager of the Garden Theatre, profited by Richard Mansfield's absence from the glare of the footlights. Mr. Morrissey passed the greater part of last week at Saratoga.

PURDY.—George W. Purdy, manager of Fanny Rice, entertained a large party of friends at the Coleman House, on Friday afternoon. The principal feature of the menu was a thirteen-pound pickrel, caught by Arthur Wallack in the St. Lawrence river. Mr. Wallack's health was drunk in bumper glasses of wine.

JANSEN.—Marie Jansen has had a pleasant holiday on the continent. She has just returned to London, after a jaunt through Italy.

PINEY.—Annie Piney will take a season's rest. Meanwhile she will look about for some new plays to take the places of old favorites that have become a trifle worn.

LEVICK.—Gustavus Levick requests The Mirror to contradict the report that he has signed with Lizzie Evans for the ensuing season. Mr. Levick is still at liberty. He is spending the summer at Rye.

EVANS.—Rose Eytinge's dramatic school is prospering. She is frequently applied to by managers and agents for recruits, and excellent positions have been obtained by her most promising pupils.

JOSEPHINE CAMERON has put in the entire summer among the watering places on the Massachusetts coast. She writes that her business has been uniformly good.

PATEL.—The latest bulletin makes it appear that Marcus Mayer has outbid Henry E. Abbey and Adelina Patti will come to this country for a tour next season under his management.

MATHER.—Margaret Mather is a passenger for New York by a ship that sailed last Saturday.

VOLK.—May Volk will arrive from Europe this week.

BEADET.—Louise Beaudet, who has been resting in the Catskills, will return to town next week to take part in the rehearsals of Indigo, the opera that is to follow the Grand Duchess at the Casino on Aug. 17.

CARMEN-ELIA.—Carmencita, the Spanish dancer, will end her long engagement at Koster and Bial's Concert Hall this week. She will rest until she goes on the road in September.

MCINTYRE.—Fannie McIntyre, leading lady of The Old, Old Story company, received an offer to play a week's engagement with Jacob Litt's stock company in Chicago on Aug. 3, when Uncles and Aunts will be produced. Miss McIntyre was prevented from accepting, however, by the fact that the rehearsals of The Old, Old Story are called for Aug. 10.

PIOT.—Augustine Piot caught a thirty-five pound muscadine last Saturday in Lake Simcoe. This is not a fish story, says the representative of Mr. Piot in this city.

BARNARD.—Charles Barnard, the author and playwright, has returned to his cottage at Stamford, Conn.

HENDERSON.—Grace Henderson is ill. It is probable that she will not be able to fulfil her contract to appear in the cast of the Piton stock company.

WINGATE.—Charles E. L. Wingate, dramatic critic of the Boston Journal and Boston correspondent of the Critic, is completing several books relating to the American drama. One of them will be published in the Fall.

LETTERS TO THE EDITOR.

MISS DORR WILL REMAIN IN LONDON.

WEDDING, Mass., July 20, 1891.

To the Editor of the Dramatic Mirror:

SIR.—Under the head of professional doings in your last issue was an error. Dorothy Dorr is not to be a member of Nat C. Goodwin's company next season. She signed a contract with Mr. Thomas Thorne, as leading lady in his theatre in London some time since, and Haddon Chambers is writing the play to be produced there.

M. F. DORR.

A DENIAL FROM MANAGER SLOCUM.

BIRMINGHAM, Ala., July 20, 1891.

To the Editor of the Dramatic Mirror:

SIR.—In your last issue I see that you say that it is reported that the Slocum Opera company is back in salaries. I wish to state that salaries, from June 28 to the present date, July 20, have been paid in full. I have discharged three chorus singers on account of drunkenness. This can only be the reason for your report in THE MIRROR date of July 18.

You will do me a favor if you will correct this statement. If necessary I will send you entire names of company signed where they have received their salary in full. We are now playing Pinafore on board a ship, which cost some \$2,000, and the attendance averages some 2,000 nights, so you can readily see salaries must be all paid up in full.

Very respectfully yours,

J. W. SLOCUM,
Manager Slocum Opera company.

The item complained of was published on the authority of one of the members of the Slocum company, who wrote to his agent in this city that business was bad; that he had received but one week's salary in three weeks, and that he intended to come North as soon as he could raise the necessary funds.—EDITOR DRAMATIC MIRROR.

THE BOSTON MUSEUM'S LEADING LADY.

BOSTON, July 21, 1891.

To the Editor of the Dramatic Mirror:

SIR.—I do not agree with A. L. who says in THE MIRROR of July 18 that there is no leading lady in the Boston Museum. I want to come out flat footed with the statement that there is a leading lady at the Boston Museum.

Annie Clarke was the leading lady for years. She was so recognized by press, public, and management. As years passed, time added adjectives to her grace and talent which permitted her a wider field of parts than the usual young, love interest parts of a leading lady.

Isabelle Everson then took that position. She was also recognized by everybody, both before and behind scenes, as leading lady.

Viola Allen was recognized as leading lady after Isabelle.

Then Emma V. Sheridan, known as "Polly" to the readers of THE MIRROR, became leading lady. She was known as such with the sanction of the management.

It is the policy of the Museum, no doubt, to use the wide range of bills produced, according to the special demands of a piece. The leading lady may be left out of a cast. Last year she was left out of Sunlight and Shadow. In the wisdom of the management, the comedian, George W. Wilson, has even been cast for a sympathetic love interest part—George Addis in Sunlight and Shadow, and the soubrette, Miriam O'Lary, as the lead in Betty's Wish, while the juvenile comedian, Abby, played an old man's part in Ham's Folly, the Sea, and the pretty juvenile, Jimmie Booth, the heavy villain in the same piece last year.

In this shuffle of parts, Miss Campbell last year was twice cast for the love interest part. Once Miss Sheridan was out of the cast, and another time she played the heavier part which was the better suited to her.

Miss Campbell was Miss Sheridan's understudy, and played in her own line second parts.

She is a charming actress, and in common with her friends, I shall be glad to see her advanced in a leading position at the Museum. If she holds such a position next year, however, it will be an advance, as she will not be acting in the "same capacity" as last year.

But for Miss Sheridan's marriage, she would have been leading lady at the Museum this coming season.

Sincerely yours, BOSTON.

—ORIGIN OF THE DRAMATIC BUZZ-SAW.

LOS ANGELES, Calif., July 21, 1891.

To the Editor of the Dramatic Mirror:

SIR.—I enclose you a clipping from the Los Angeles Times, in which you will notice that I have been accused of "borrowing" the saw-mill scene in The Limited Mail from Joseph Arthur's Blue Jeans. As this is not the first time such an accusation has been made, and as the impression is becoming more prevalent every day that the buzz saw is original with Mr. Arthur's play, I think it time, in justice to myself, that a correction should be made.

The Limited Mail was produced in August, 1886, six weeks before the first production of Blue Jeans, and I claim the credit of any first introducing the buzz saw on the dramatic stage.

By giving the above space in your valuable paper you will greatly oblige.

Yours sincerely, ELMER E. VANCE.

Proprietor and manager The Limited Mail.

MARIE MADISON'S REJOINDER.

NEW YORK, July 22, 1891.

To the Editor of the Dramatic Mirror:

SIR.—Will you kindly permit me to



The death of Mrs. E. L. Davenport has left a gap in the circle of a family whose marked characteristic has been its unity.

She was one of those charming women that never grow old, and that exercise an unfailing attraction over the young.

In the Davenport family there has always been a rare respect for domestic sentiment. Birthdays, and anniversaries both joyful and sorrowful, have always been observed by its members with religious fidelity, and the mother set the example to the children in making these celebrations occasions for loving reunions.

Mrs. Davenport's decease removes another of the few remaining links that bridge the modern stage and the traditions of the past.

She was one of the pleasantest examples of the sterling old school of actors, because in her its traits were sufficiently modified and mellowed to make her acting eminently acceptable to the many to whom the contemporary style of histriomimic seems wanting in nothing.

It is said that F. C. Burnand has cleverly expunged from his London version of Miss Helyett the coarseness that characterizes Boucheron's original work. But in this cleansing process the piece has lost a good deal of its coherence.

Augustus Thomas will very likely make an excellent dramatization of "Colonel Carter, of Cartersville." He is in sympathy with Southern feeling and character, and he will doubtless preserve the spirit of Hopkinson Smith's extremely clever and truthful sketch, while giving it a dramatic element to which the little book makes no pretensions.

Colonel Carter, if skilfully dramatized and well played, will be a new type to the stage, and one that will win the public heart and fancy.

But do you think that W. J. Ferguson is likely to interpret the Colonel with such a degree of excellence as the character demands?

Mr. Ferguson is an adroit and amusing eccentric comedian, but hitherto his best work has been seen in "bits." Give him a short, well-defined character part, and nine times in ten he will make it stand out and score an unmistakable hit.

But Mr. Ferguson is not equally happy in sustained work of this description. He is apt to over-elaborate, and to grow a trifle monotonous and wearisome.

I confess there are not many actors one can call to mind that would be capable of getting all there is out of the character of Colonel Carter. But at the head of the list I should place E. M. Holland.

"Boston" writes me another letter, which runs as follows: "I have the highest regard for THE MIRROR as an honest and straightforward journal; consequently I feel a little hurt at your remarks last week to the effect that I haven't brains enough to appreciate a joke. You took my letter all wrong. I sent you a clipping from a San Francisco paper, that you might see how it mistook THE MIRROR's joke and printed it as a matter of fact. I wanted you to set the Frisco people right regarding the matter." "Boston" will please accept my apologies.

Cannot the newspapers leave Edwin Booth to enjoy in mental peace the period of his enforced retirement from public life?

The *Herald's* sensational insinuations respecting an alleged attempt to blackmail the tragedian were unfounded, but they had the effect of starting reportorial grubbers to work overhauling the family history of the Booths and dragging into publicity musty matters that can serve no purpose to-day except to wound the sensitive nature of Edwin Booth.

The shouts of these jackals have unearthed no new facts, nothing that sheds a new light on dramatic history or on living issues.

It is sad that the serenity of the Autumn days of a man whose life has been filled with gentleness and good deeds to his brethren, should be invaded and destroyed by the licensed sensationalism of the daily press.

The aim of these papers is to stimulate a

gross public appetite and then to appease it, whatever the cost. This sport is brutal and brutalizing. It degrades journalism, and depraves the people.

MR. JACOBS SCOUTS THE CLAIM.

Manager H. R. Jacobs says that the claim on which Joseph Seeder, who was formerly his representative at Newark, has begun legal proceedings against him has no foundation in law or equity.

"I shall fight this claim to the bitter end," says Mr. Jacobs. "I had determined to discharge Mr. Seeder at the close of this season. As soon as he became aware of my intention he brought suit, claiming back salary."

"I have the reputation of paying all my people every dollar that's due them, and the action of Mr. Seeder is ridiculous."

Mr. Jacobs intimates that the action was brought from motives of malice.

THE GAYETY TROUPE AGAIN.

A *Mission* reporter saw Ben Stern, on Thursday, and asked if there were any developments in the probable concert tour of Patti, under the management of Marcus Mayer.

"None," said Mr. Stern, "but there is another important matter which is a secret now, but which I may disclose any minute."

Later in the afternoon of the same day, the secret that Mr. Stern was so industriously nursing became public. The news will be bathed with glee by the youths-about-town.

The London *Gayety* will return to this country, and more particularly to this city, next season. Fred Leslie and Nellie Farren, Letty Lind and Sylvia Grey, will be in the cast. Marcus Mayer and Ben Stern will manage the organization.

The company is now in Australia. It will arrive in San Francisco in December, will cross the continent, stopping at Chicago, and will appear at the new Fifth Avenue Theatre—the theatre must certainly be completed then—in February.

Ruy Blas, or the *Blas-Roué*, will be presented. This burlesque was performed last year in London with success, and is now pleasing the Australians.

SPREAD OF THE PASTORAL FAD.

The open-air performance at Castle Point star ed quite a craze for pastoral plays under the greenwood tree in various places. Some of these entertainments were gotten up as business speculations and others were devoted to objects of sweet charity.

In Pittsburgh, last Friday night, *As You Like It* was played on the lawn of the Hotel Kenmawr. The affair was the speculation of George C. Jenks, who managed it.

A large audience, composed of people well known in Pittsburgh upper-tendom, occupied the seats on the large semi-circular platform built for their accommodation. The greensward used for the stage was lighted with incandescent lamps, a row of which answered the purpose of footlights. It rained at the hour the performance was advertised to begin, so the opening was delayed. The storm passed away before the first act was finished. Wet feet did not deter the actors.

Rose Coghlan was the Rosalind. Joseph Haworth the Orlando, Marie Parfoult the Celia, James Cooper the Touchstone, Charles Hagar the Jaques, and William Muldoon, the Wrestler. The choruses were excellently rendered.

Another open-air *As You Like It* performance was presented every night last week at Lake Harriet, near Minneapolis. An artificial stage was built so that the spectators could obtain a good view of the actors, and to conceal the planks they were covered with turf. Arc lights illuminated the scene. Rose Osborn played Rosalind pleasingly, if not brilliantly. Robert Drouet was the Orlando. J. W. Burton played Touchstone. Harry Calton, Jaques, Marie Wellesley, Celia, Genie Lee, Audrey, and George Walters, Adam. The singing is said to have been bad, and the going of passing cable cars robbed the surroundings of idyllicism. Nevertheless, the public seemed to like it.

Chicago is not to be outdone in the pastoral business. It is to have *As You Like It* at *fresco* this (Tuesday) afternoon. The performance, which will be the chief attraction of a "basket picnic" under the auspices of the Elks, is to be given in an open glade at Burlington Park.

After the visitors have emptied their baskets, devoured their ham sandwiches and drunk their mild lemonade, the poetic comedy will be duly served up. In this, the Orlando will be Joseph Haworth, the Jaques, Louis James the Touchstone, Frederick Bond the wrestler, Parson Davent, the Rosalind, Katherine Alford the Celia, Florentine Gerald, and the Audrey, Parr Rosa.

As becomes the classic seat of American burlesque, Eddie Foy will play Dennis, while such Sylphs as Louise Eising, Babette Rodney, Frankie Raymond and Fannie Ward will figure that word is used deliberately, as

pages to the Duke and Frederick. After the play there will be a dance, during which the baskets will be stowed away.

Even the amateurs—who are usually quiescent during the Summer season—have caught the infection. On Thursday night of next week a number of amateurs, identified with the principal Brooklyn Societies, will give a performance of *No Thoroughfare* in the open air at Bath Beach, L. I. Why this play should be considered suitable for out-of-doors is more than we can undertake to explain. Perhaps the amateurs themselves can throw light on the subject. The proceeds of the performance will go to a worthy object—the Seaside Home for Children.

A DRAMATIC BUNDLED.

The management of the American tours of three English stars is concentrated in the hands of Clark S. Sammis. He will manage Wilson Barrett, George Barrett and Miss Eastlake, the enterprises of the two last-named being entirely distinct from that of their former chief.

Mr. Sammis sailed for Liverpool last week, to be gone about a month.

Mr. Sammis has great faith in the drawing power of George Barrett. The actor is in high favor in London, both as a comedian and as a character actor, and he has given proof of his ability here. Mr. Barrett has a company of twenty-two people, many of whom are American actors, by the way, and some of the principals are King Hedley, Louis Carpenter, Walter Craven, Stafford Smith, A. E. Field, Beatrice Lieb, Beverly Sitgreaves, Nita Sykes and Mrs. George Jackson.

"George Barrett's tour," said Mr. Sammis to a *Mission* reporter, "will begin at the New Park Theatre in Philadelphia on Sept. 21. The principal play on which we shall depend, is the comedy-drama by John Harrison, called *Another Man's Shoes*. It is in a prologue and four acts. Then we have in the repertoire *The Bookmaker*, *The Chimes* and *The Color Sergeant*, and Mr. Barrett will also produce a new comedy by Pinero. We shall carry a full equipment of scenery for all the plays."

"Concerning Miss Eastlake's tour," Mr. Sammis said, "there will be three strong plays in Miss Eastlake's repertoire. They are *A Yorkshire Lass*, *What Woman Will Do*, and *Clito*. The first named was written by Wilton Jones. The second is the work of Jerome K. Jerome, and *Clito*, as is well known, is the result of collaboration on the part of Wilson Barrett and Sydney Grundy. Miss Eastlake's season will open at the Walnut Street Theatre, in Philadelphia, on Oct. 5."

"Wilson Barrett is already so well known here that little can be said concerning his plans for an American tour save that his repertoire will include some of the plays that have already proved successful and some new ones, and that his stage productions will be as magnificent, elaborate and complete in every detail as ever before. During my stay abroad the business interests of my attractions will be looked after by Mr. Thomas F. Shea."

LILLIAN KENNEDY COMPANY

Will open the Windsor Theatre season in this city Aug. 27, headed by the young and charming soubrette, Lillian Kennedy, and managed by the same well-known firm, Hassenforder Safe and Lock Company, one of the oldest established fire and burglar proof safe manufacturers of Philadelphia, who have thoroughly strengthened the entire company and have engaged at an enormous salary the eminent singing comedian, John J. Kennedy.

Also another important engagement is that of E. P. Sullivan for leading heavies. The advance brigade will be looked after by the popular and genial Business Manager E. E. McDowell. Every inch of scenery used will be carried—producing the most wonderful sensational scenic effects. Only the best houses played. Route solidly booked. For further information address H. S. Taylor Exchange No. 11 West Twenty-eighth Street, or Klaw and Erlanger Exchange, No. 2 West Thirtieth Street, New York city.

A drama-a-story originating in an Oregon town created some surprise last week. According to J. H. Keables, of Pendleton, Ore., he has discovered that Sarah Bernhardt is his aunt, and a native of this country. The story runs that Bernhardt's name is Sarah King, that she was born in Rochester, N. Y., that her father was a plasterer, of French-Jewish descent, that Sarah, when ten years of age, ran away from home and was given up for lost, that a short time ago Mr. Keable's mother received a letter from the actress disclosing the fact that she was the missing Sarah King. If this is true she has two sisters and a brother now living in this country. The previously accepted account of Sarah's origin made her born in Holland, of Jewish parents. She ran away to France, was found by her father and placed in a convent, and that she finally entered the Paris Conservatoire.

PROFESSIONAL DOINGS.

JULIA LEE has signed with the Natural Gas company.

WILLIAM M. MAHON will be a member of Dan McCarthy's True Irish Hearts company.

J. ALEXANDER BROWN, the dramatic agent, has been doing jury duty lately.

THE Neil Agar company, with Minnie Jarboe as the star, will begin its tour Sept. 1.

FRANK KELDAY and wife have signed for Pearl Eyinge's company.

JAMES C. DAVIS was noticed on Broadway the other day.

H. E. WHEELER is at Dwight, Mich.

CLARA LOUISE THOMSON is considering two good offers for next season.

The week of Aug. 21 will mark the reopening of six metropolitan theatres and the production of four new plays.

ALASKA, with A. M. Palmer's company, played to splendid receipts at the Tabor Grand in Denver.

JOHN W. ROSE will be a member of Effie Ellister's company.

A STOCK company is to be started in Denver by J. A. Dickson, who has leased the Fifteenth Street Theatre in that city for five years from October next.

ENGLISH variety farce-comedies have dates in New Bedford, Mass., next season.

And now it is stated that "Bronson Howard does not call his work the writing of plays; he calls it construction." There is nothing like exactness in these matters. Why not call it "building?"

JOHN HAVLIS proposes to build a large theatre in Cincinnati on the site of the old Walnut Street House.

W. R. PALMER has resigned the position of manager of Pearl Eyinge's company.

HARRY MINER has engaged Frederick Wilson as business manager for Miner's Eighth Avenue Theatre.

ALLAN J. SHEDDEN, manager of Joseph Haworth, was excited last week when he heard that a production called *The Leavenworth Case* was being presented at Point Pleasant, N. J. As Mr. Shedd's star is to appear in that play, Mr. Shedd called to Point Pleasant to see if his rights were infringed. He found Harry Webster and a "scrub" company acting an *olio* which had not the slightest resemblance to anything Mr. Shedd had ever seen or would ever care to see again. The title was the only thing that was "borrowed," and as Mr. Shedd has the exclusive right to it, he will take such measures as will put a stop to Webster's company's use of it.

The tour of *The Harvest Moon* will begin at Albaugh's Grand Opera House, Washington, D. C., on Sept. 7.

MUNA GALE'S COMPANY will begin rehearsing on Aug. 17, in this city. The tour will open in Philadelphia on Aug. 31.

ROBERT DROUET is appearing as *Orlando* in the open air *As You Like It* performance at Minneapolis. His reading and appearance are favorably commented on by the critics. Mr. Drouet is engaged for Joseph Haworth's company the coming season.

MARY HOSMER returned to this city from San Francisco last week. She has been playing in the stock company at the Alcazar.

The patrol wagon to be used in *Kidnapped* will be an exact reproduction of the wagon used by the police in Western cities.

WHEN Munia Gale opens the season of the Chestnut Street Opera House, Philadelphia, early in the Autumn the patrons of J. Fred Zimmerman's popular theatre will find that many extensive improvements have been made in the house. New boxes, new decorations, new draperies and new seating are among the changes now being effected. The Opera House was always a handsome theatre, now it will be exceptionally beautiful.

CARL STEINMANN sang at the Garden Theatre on Sunday night.

MARY HANLEY has secured Charles F. McCarthy, the impersonator of Irish comedy characters, both male and female, for Edward Harrigan's company. Mr. McCarthy will be remembered as having been for several years a partner of the late Sam Flecky. The two traversed the United States, and in June, 1879, sailed for Australia. Mr. McCarthy, who is a pleasant little Irishman, remained for six years in the colonies, and then made a tour of the world. He may now be seen on upper Broadway, however, just like the other actors. For the last four years he was Patrick Mcgillicuddy in Charles T. Ellis' *Casper the Vodler*.

T. HENRY FREIGHTS' lease of the Grand Opera House runs until May 1 next. Without doubt he will secure a renewal.

NEXT month's performances will be celebrated at the Boston Museum to-night Tuesday. *Filot-gravure* souvenirs will be distributed. The piece is having a really prosperous run, and Messrs. Abbott and Teal say that they will have netted a handsome profit by the time the engagement terminates at the Museum on Aug. 15.

THE HANDGLASS.

The Sunshower in Summer.
She did not know who was among,
Or where she seemed clever;
She swam across the lake all day long,
And let her feelings over.

Sun's orchestra is winning fresh laurels
at Brighton Beach." And yet the air is
quite salt down there.

A NEW and entirely original advance agent
has a business card with an account of his
religious beliefs printed on the back.

BERNHARD and Patti will both be here
again next season, and people who lay up for
a rainy day are commencing to save up in
anticipation.

It Will Be Popular.

STRANGER.—"I hear that Winglets has
gotten out a theatrical calendar for next
year."

THEWALKER.—"What is it like?"

STRANGER.—"All the Tuesdays are
printed in red letters."

A SPECIAL announcement has been spreading
like wildfire through the newspapers,
proclaiming that Marshall P. Wilder has
evolved a new joke which he has sprung upon
Londoners with much success. It takes
something unusual to agitate the New York
press.

At the Seaside.

MISS ROMANCE.—"Don't you like to watch
the waves dancing on the shore, Mr. Know-
it?"

MR. KNOWIT.—"Ah, yes! Very fine, but,
Miss Romance, have you seen Carmencita?"

"I never thought Rahner was a good actor
until this summer."

"Why have you changed your opinion?"

"He has been running up a hotel bill at
Long Branch for the last month on the
strength of his imaginary engagements for
next season."

"Why does Miss Rapide wear a wedding
ring—for protection?"

"No, for attraction."

MAKER OF THEATRICAL PROPERTIES (to actor).—
"I want to think up some new design for a
sea-serpent for the great submarine scene,
and I can't get an idea."

ACTOR (who has had experience).—"Can't
you arrange to go off with a fishing party for
a day?"

HIS WEALTH.
"Time is money," said the actor in a deep and
tragic tone.
"And a fact that's more important, it's the only
kind I own!"

HOTEL CLERK.—"That woman in number
15 is a regular crank. She kicks at every-
thing."

PROPRIETOR.—"That's quite natural. She's
a skirt dancer."

We cannot all be great, but we can be
tough, and that's the next thing to it, nowadays.
Harrigan's tough girl and Wang's
tough messenger boy have been hits of the
season.

AT NEW ROCHELLE.
STRANGER.—"I hear this is a great town
for theatrical people. Now, that young man
in the white flannel suit with the cane and
the straw hat, he's an actor, I suppose?"

NATIVE.—"No, that's a drygoods clerk
from the city. But that fat man in a flannel
suit and overalls, cutting grass in the back
yard, that's an actor."

ON THE PIAZZA.
MISS FOOTLIGHT.—"How beautifully Mr.
Wunitstand swims and dives! He seems so
much at home in the water?"

MISS DE LEADS.—"He ought to be. He
starred all last season in a tank play."

"WAYOFF has taken his play off the road."
"Yes, he struck such a frost in the West
that he gave up the show business and began
to write chestnut poems."

A TRAGIC HAPPENING.
He said, "False woman, I will kill you."
She fell at his feet, and cried, "Spare me,
I am innocent! I swear it!"

Then a friend of hers rushed in, seized her
assassin by the throat, and they had an effec-
tive struggle that landed them about ten
feet from where they started.

They were rehearsing for a climax.

A GENUINE NOVELTY.
WRITER (to actor).—"Can't you suggest a
powerful situation for this new play of
mine?"

ACTOR (struck with idea).—"Yes. Have
an omen scene, with the treasurer of an opera
company paying off the entire company with

large rolls of bills which they carry off in
grip-sacks!"

THE managers of The County Fair have a
wagon one hundred and fifty years old which
they are going to introduce in the last act.
Now, if it were a ballet girl there would be
nothing unusual in this.

BRADLEY ATTENDS TO THAT.
"STAGGERAT'S going down to Ashbury
Park."

"He can't. They prohibit all shows on
the beach."

THREE thousand plays were copied by type-
writers last season in New York. Twenty-
four were produced in that city but only six
proved successful. This probably is why the
Pretty Typewriter always smiles upon the
playwright.

JACQUES.—"Writem's got his ink-bottle
fixed up in a funny way. He has red poison
labels with skulls and crossbones painted all
over it."

WAGGERS.—"What's that for?"

JACQUES.—"He says it keeps him from put-
ting his mucilage brush in it."

SIMILARITY.
The waves that break upon the shore
And through the sea sands soak,
Bring sympathy in their sad roar.
For I, like them, am broke!

MISSES.—"Have you ever noticed Thomson's
nose?"

WIVES.—"Why, Thomson hasn't got a
nose."

MISSES.—"Well, that's what I mean."

IN A GERMAN THEATRE.

Told by *The Press Agent*.

Five years ago, the Only a Perfect Lady
company that I was ahead of busted out West
and left me on my upper right in the middle
of the season.

I came back to New York and managed,
by extraordinary good luck, to get a position
as press agent of the local German theatre,
the Schauspiel. It was the first time that a
live, hustling American had ever been em-
ployed in such a capacity. Within a month I
was the wonder of the establishment and was
known to the entire Dutch colony as the Amer-
ican manager of the Schauspiel Theatre. I
can tell you I made some changes in the ad-
ministrative department of that house that
made the Germans open their eyes!

The first thing I revised was the press-list,
which hadn't been changed in twenty years.
I told them that it was no use sending tickets
to Horace Greeley or Carl Schurz and that
the *Courier and Enquirer* had long since
ceased publication, while on the other hand
new journals had arisen in the field and at-
tained circulation and influence.

It was with positive delight that I sat down
to compose fairy tales about the people in
our company. It was a virgin field—I mean
by that that none of them had ever been

properly written up before—and I made the
most of my opportunities. I organized a
press bureau and conducted everything in a
business-like manner. I saw every bluff

made by English and American artists and
went them one better. When Birdie Maginnis
came back from a season in London and
told the reporters about the pleasant morning

rides she used to take with the Duchess of
Flute, and how the Archbishop of Gallophury

said "ah, there!" to her as she was coming
out of the stage-door, and was promptly

withered by a glance from the eyes of Amer-
ican virtue—when these stories were set about

I retaliated with fairy tales about our latest
stellar attraction, Fraulein Pretzel.

I described the difficulties which beset our
path when we endeavored to persuade the
pride of the Viennese stage to leave the aristocratic

Zweibricker Theatre and come to New York
to thrill us with her matchless art. I told of the grief of the Imperial family over

her departure, of the tears shed by the
Empress, of the sobs that choked the utter-

ance of the Austrian Sovereign when he bade
his favorite artist farewell. And then I ex-
plained that Fraulein Pretzel's noble act of

self-sacrifice was duly appreciated by the
German citizens of New York who benefit by

it and that Americans should avail them-
selves of this opportunity to hear the

Teutonic language spoken in all its purity.

Stories of this kind, printed in the leading

newspapers and translated to a breathless

circle in the green room made a profound

impression and caused me to be regarded as

a sort of oracle. The fact that I did not
speak or understand German added in no

small degree to my prestige. Let me tell you
that Germans look upon all Americans with

suspicion, but they regard one who speaks

their language in the light of an evil spirit
to be shunned of all men. During the whole

of my connection with the Schauspiel I was

particular not to learn a single phrase of the

tongue exclusively spoken there.

One day I arrived at the theatre and found

evidences of great excitement. The ticket-

seller, who had secured the position because
he did not understand a single word of Eng-
lish, told me in an expressive Dutch pantomime
that I was wanted in the office, and I
went up stairs at once. Herr Director Well-
mann seized me immediately and informed
me that they had engaged by cable the
famous tragedian from Berlin. Herr Ritten-
hauser, and that the machinery of the press
must be set in motion at once to exploit him.

I had drawn largely on the royal and im-
perial families of the continent for the bene-
fit of our other artists, and so I was some-
what in a quandary, for German actors, like
others, are very jealous of their rights, and I
had acceded to several of them exclusive
possession of different titled celebrities. But, thank heavens! the Russian court was
vacant at the time, the artist who had been
paid before the public as the Czar's friend
having just terminated his engagement.

Accordingly, within a week the papers
teemed with stories of the wonderful Herr
Rittenhauser, who had just completed an en-
gagement at St. Petersburg, where, on the
occasion of his farewell appearance, he had
been publicly crowned with laurels by the
Grand Duke Alexis and addressed by that
prince as "lieber freund."

In due course of time Herr Rittenhauser
arrived, of course on a Dutch steamer that
stopped at Hoboken, and we all went over to
meet him. The chorus of the theatre sang
an ode on the dock, the orchestra played and
a lot of prominent German citizens, who were
taken along to give tone to the occasion,
made addresses of welcome and presented
him with a crown of bay leaves which he in-
sisted on wearing over his high hat in spite
of my protestations. That's the worst of try-
ing to get up any demonstration for a place
like the Schauspiel. They always manage
to do something that queers the whole proceed-
ing and gives the reporters a chance to give
them the grand guy.

It wasn't long before I found out that the
new tragedian was one of the worst cranks
that ever sent a bouquet to himself across the
footlights.

He was even more suspicious than most of
his craft, and had the temper of the Evil
One. All the tact, patience and firmness that
I possessed was employed in getting along
with him. He quarreled with me, he quarreled
with the leading lady, he quarreled with Wellmann—in short he quarreled with everybody
that he ought to have kept on good terms with. He kicked at everything except
the stories about the Russian court, and those
pleased him because they were lies. He finally believed, as did everyone
about the place, that I wrote every word that
appeared in every paper in regard to the
Schauspiel Theatre, and so he always raised
the ducce if he got a bad notice.

One day a reporter came up to interview
him, and when I found he could speak Ger-
man, I took him into Rittenhauser's dressing-
room, and turned him loose there.

"Now," I said to myself, "he can't kick if
the interview don't suit him."

But unluckily for me, as the reporter came
out he was collared by the leading lady, who
was sore about the way Rittenhauser had
treated her, and strange to relate, was able
to speak English. She was a very pretty
woman, and when she asked that reporter if
he wouldn't like to come up with her to the
Belvedere Hotel and hear a very interesting
bit of news, he consented, as it was strictly
in the line of business, and the result was
she gave him what is known as an "earful" of
statistics regarding the tragedian. She had
his pedigree down fine, too, I can tell you.

When I got around the next morning Well-
mann was wild, and as for Rittenhauser, he
was up at the hotel packing his trunks and
swearing that he'd go back on the next
steamer unless I was bounced instantly.

"I told you what would come of your
trashy stories!" yelled Wellmann, as he
handed me a copy of the paper. When I got
through reading it it fell out of my hand and
I nearly dropped on the floor.

There was about a column of "guff" about
his enormous success in New York, his inti-
macy with the Czar, and how he spent a
week visiting the King of Saxony, who was a
particular friend of his. Then at the end was
a short paragraph headed "Another Account
of Herr Ritterhauser" which read something
like this:

"From other sources the reporter learned
the following interesting facts in regard to
the eminent German tragedian. Herr Ritten-
hauser was born in Berlin, where for many
years he played minor roles in the Hof Theatre.
He was never in St. Petersburg but once, and that was for a season of one week,
where he endeavored to play at the Court
Theatre, but was discharged on account of
his atrocious accent. He has been twice in
prison, however, and it may interest his admirers
to know that his real name is Cohen
and that his father has been for many years
an honored member of the old clothes' guild
of Berlin."

That notice ended my career as a German
manager.

JAMES L. FORD.

CLEARING.

STEER MAKAVIE. Colonel Simm and Cora
Tanner are recent arrivals in London.

Quite a number of professionals are ploughing
the ocean blue in this direction. Among
them are Ralph Delmore, Lewis Baker and
Frank Daniels.

Alabama is being played by Mr. Palmer's
company at Portland, Ore., this week.

JOSÉPHINE EVINNE has been engaged by
Margaret Maher.

The first act of the so-called romantic
drama, *The Hammertons*, in which Eva
Hamilton will exhibit herself next season,
has been read by Daniel Frohman, who says
that "if the rest of the piece is equally strong
it ought to go."

DAN'S SHELLY writes that *A Breezy Time*
has been booked for a six weeks' tour in
Southern towns. He wishes to call attention
to this fact as an item in last week's *Mirror*,
gave the impression that the piece would not
be booked until after its production in Louis-
ville, Ky., on Aug. 24.

ALEXANDER SALVINI, on his return from
Italy, will open his season in September at
the Chicago Auditorium. This is looked
upon as no small compliment, for Mr. Salvini
will be the first actor to tread the boards of
that spacious theatre. Hitherto only operatic
performances have been seen there.

It was supposed that Henry Lee had de-
cided to get out of his pecuniary difficulties
in London by going through the bankruptcy
court, but according to a cable news letter he
has left England without bidding anyone
good-bye, and is now on his way to this
country.

LUCAS CLEMENTI will play the part of Man-
uela, the Spanish girl, in *Miss Helvetia*. Gilbert
Savory will appear as a French dancing-
master in the same piece.

On Saturday night Vernon Jarbeam's suc-
cessful season of forty-eight weeks will close
at the Tabor Grand Opera House in Denver.
"We are engaging a very strong company for
next season," writes Miss Jarbeam, "and have
just secured Nat Haines at a large salary as
principal comedian." Miss Jarbeam cele-
brated her birthday in Portland a couple of
weeks ago. She received gifts of a diamond
star from her husband, Jeff Bernstein, a
bracelet from the company with coins bearing
the names of each member, a large silver
triple mirror for her dressing-table, a silver
mounted card-case, and a silver vinaigrette
from her maid. Miss Jarbeam and her hus-
band will return to New York next week.

If the playwrights could invent new plots
as easily as they can concoct tales about the
fabulous prices they are to receive from im-
pecunious actors for unwritten dramas, the
American stage would soon be a joy and an
amazement to the world, and they would live
in palaces surrounded by all the luxuries of
the Arabian Nights. Such pretentiousness
in dramatist, actor or manager does not help
business a bit, for the public has long ceased

THE ACTRESSES' CORNER.

THE LAST NIGHT.

There is a new sound in the lines of the play, isn't there, on the last night of the season? I for one never yet went on for a closing performance without a choke in my throat.

We are a sentimental lot at best—or as our friends say "at worst"—and the relationships formed during a season seem all of a sudden very close and very dear when the end of it all comes.

It usually is the end of it all, too. Experience has taught us by this time that the season once closed, New York once reached and we "scatter" and forget all about each other. But we don't think of that on the last night.

To have tramped it twenty to thirty (if we are lucky) weeks with a certain crowd, to have suffered the same bad hotels, endured the same dirty, smelly cars, played in the same empty, half-empty and crowded theatres, to have lent and borrowed, quarreled and made up, cried and laughed in the same company for a good part and a bad part of a year, makes the last of it all seem a bit sentimental to any one of us.

You even feel a heart warming towards the comedian you have hated, the leading lady you have envied and the management you have frequently cursed.

The last time—the last time! The footlights burn mistily, the orchestra is afar off, "Good-bye, old girl, God bless you!" and the lines of the play go on, though your voice breaks.

The audience laughs at the usual place and it runs through your heart—"the last time, the last time!" Some one else will be speaking when they laugh again there.

"Don't forget me dear!" and the lines of the play go on while your thoughts wander. That bit of business always did catch. What would the house think if they knew the parbo—*the comic turn that pleases them has to you*.

The bit of melody somebody plays for the third act curtain—you never really noticed it before, it makes you ache now with a good-bye feeling. You slip your "prop flower" into your dress, you have a basket full of souvenirs at home, something from every play you ever appeared in—a ribbon from Nellie's dress; the cigarette Miss Blake smoked her last night; Grace Harkaway's letter; Meg's placard, one of Lucy's mittens, and so on. This will go with the rest—oh, dear! "God bless you! God bless you!" And how can you play when your heart aches so?

Oh, yes; we are a sentimental lot! But then, how easily we forget! That's a comfort.

Yet we have our ghosts, too. Way out in a Western town when the well-known stage door creaks behind us we hear "Good-bye, old girl! God bless you!" When we stumble at the same old broken steps of the Opera House in Cincinnati we remember a "be careful—d— these stairs!" Such a one was with us here last year. Such another here.

The old hotels bring back forgotten companions—sometimes the somebody who helps us out of that wretched three a.m. train that leaves Cleveland seems less real than somebody we remember who did so once before.

Now and then an old part comes back to us, and oh, dear, how recollections swarm! It's a shock to realize how much has been forgotten.

We are a happy-go-lucky and happy-go-unlucky lot, but then we must be. Where would be the sentiment of remembering if we did not forget?

Some old mud in Meridian, and the breeze from the lake in Milwaukee, and the whi-key in Richmond, and the bad hotel in Peoria, and—ah, me, how time flies!

A good many "last nights" have fixed these memories in our shifting thoughts, and now this one is coming to an end.

It's a dear old part, after all, and who will play it next season? It's a dear old company to be sure, and when will it ever play together again? It's a dear old theatre, too, and what will you be playing when next you come? And it's been a good season, after all—a little disappointing perhaps, as to money, and you thought to have been doing leads before it finished, but what is money? And as for leads, they will come—they will come, and this is gone!

The curtain stops with a thud, you still hear the bell. The scenes are already shifting, there is the usual tramp and rush, a little accelerated to-night because it's the last night—the last night.

Somebody says hoarsely, "Good-bye, old girl, God bless you!"

Ah! how hard these last times are always—

POLLY.

SOME DONT'S.

Don't call one another by your Christian names. There is nothing truer than that familiarity breeds contempt. No man who has the instinct of a gentleman is ambitious to be on a Jack-and-Jake-and-Joe footing with all the men of his acquaintance. If

we don't treat one another respectfully, what right have we to expect the world to treat our profession, or rather the members of it, respectfully? It will be soon enough for actors to Harry-and-Jerry one another when lawyers and doctors and preachers and bankers Harry-and-Jerry one another. In fact, it would be safe to permit actors to Jack-and-Jake-and-Joe one another when the bakers and butchers and cobblers take to that manner of addressing one another. How can an actor expect successfully to personate a gentleman on the stage if he is not a gentleman off the stage, and who ever heard of a gentleman of any time or of any clime with the manners of a vulgar fellow?

Don't, if you chance to meet a woman of

your acquaintance, be she a lady or be she not, stand and talk to her with a cigar, or worse still, a cigarette in your mouth. By doing so, you let all the passer-by know that you are a boor, except those who are as great boors as yourself. No woman who would be considered a lady can afford to allow a man to stand and talk to her, or to walk with her, in public places, with a cigar in his mouth.

The fact is, our best bred men rarely if ever smoke in much frequented streets, and if one of them is smoking in any thoroughfare so,

ever and he meets a woman who looks at all ladylike, he removes his cigar from his mouth as he passes her. Laxity in observing the forms that have been established to regulate social intercourse is exceedingly demoralizing.

It not only lessens one in the consideration of one's fellows, but it lessens one's dignity and self-respect. The better, the more refined, the circle the more the men are shunned who betray an unwillingness to conform to established usages.

Don't go about with a "head-light" in your shirt front, unless you are desirous to let the world know just what you are—a vulgar fellow who, most likely, has not long known what it is to have a decent suit of clothes.

Nowadays, no man of any taste wears diamonds—much less paste—anywhere but on his fingers, and when worn there they must be chosen with very great discretion.

As a rule, those men who are best able to wear finery wear least of it. The "head-light" and heavy watch chain are most affected by the advance-man and prosperous speculator. The characteristic that specially distinguishes the time we live in is—simplicity.

REFLECTIONS.

LECLAR AND LESLIE, the variety team, are reported to have made a success in England. They will return to this country shortly.

EDWARD BRAND has been engaged for Lizzie Evans' company.

THE CASINO OPERA COMPANY, of Philadelphia, ended its Summer season on Saturday night. It will start out again on Aug. 21 at the Philadelphia Casino.

THEE JARDINS has been engaged for the Bunch of Keys company.

MERVYN DAHLAS, the English actor, is still in town. He hopes to see The House on the Marsh, the drama of which he has the rights, acted on tour the coming season.

JAMES WALL and Daisy Chapin have signed with the Jim the Westerner company.

XANNIE LEWARD and Frederick Maynard are the latest engagements for the Irish Colonial company.

MALCOLM BRADLEY will be the leading man in Julia Arthur's company next season.

RANDALL AND DICKSON have engaged Harry A. Ripson for a company they are organizing.

DEAN V. BARCLAY has signed as stage-manager of Sadie Scanlan's company.

LIONEL BLAND has signed to play with Stuart Robson in The Cadet next season.

MANAGER SCHORR has signed Joe Knight and L. B. Kinney for the That W-man company.

W. J. SCANLAN has been photographed in fifteen attitudes.

In having been brought to the attention of Augustus Piton's representative that alien carpenters were employed on the production of *Mavourneen*, the representative immediately removed them and replaced them with union men. Mr. Piton is at present at his Summer residence on Lake Simcoe.

A wise actor, out of engagement, will be on hand when rehearsals begin, ready to step into the shoes of the unfortunates who do not prove adequate to the parts assigned.

The members of The Witch company will begin rehearsing at Stamford on Aug. 20. The company left for that place on Saturday day.

A notice from Worcester states that Primrose and West's gross receipts last week were more than \$3,000. People were turned away every night. The performance is stronger than ever. And this excellent beginning was made during a spell of warm weather.

COLONEL MILLIKEN has completed the circuit for his opera company. The season will open on Aug. 24 at Wilkes-Barre, Pa.

MICHAEL JORDAN and his wife, who is known professionally as Kate Alma, are now at Pelham Manor, N. Y. They are inveterate croquet players. In fact they are so fond of the game that they play at night by electric light.

WILTON LAWKAWAY may be seen once more on the public highways of this town. He wears glasses and, in a silk hat, looks particularly heated.

JACOB LITT will close the Summer season of his stock company on Aug. 8. He writes that the venture has proved wonderfully successful, both in its artistic and pecuniary results, and he is congratulating himself that he decided to keep his theatres at St. Paul and Minneapolis open during the Summer.

DURING the last week of the season the company will appear at the Grand Opera House, Chicago, in *Uncles and Aunts*, preceded by the curtain-raiser *Dream Faces*. The American rights to which Manager Litt has secured from Rose Coghlan.

R. A. ROBERTS, of the Men and Women company, is ill in San Francisco.

THE ENGLISH RIGHTS to *A Loving Legacy*, by Fred. W. Sidney, which will be produced in this country by Piton's stock company, has been purchased by Charles Hawtrey. A telegram received from Mr. Sidney at the office of Augustus Piton, this city, says that the terms are good, and that the play will be produced at the Comedy Theatre.

HERMANN, the prestidigitateur, will appear in this city during the coming season, but not at his own theatre as Charles Frohman has a forty weeks' lease of it.

CHARLES WYNHAM on Monday called to Charles Frohman. "A phenomenal success. A fortune for you." He referred to Miss Deering, the English version of Miss Helyett, by Andran and Boucheron.

ANNIE DELAND, the owner of the late John Brougham's plays, says that Brougham's *John Garth*, *The Red Light* and *The Child of the Sun* will be acted on tour during the coming season.

DWIGHT O. SHAW has rejoiced, and with him thousands of amusement-loving people of Springfield, Mass., as he watches the progress of his new theatre on Elm Street. The seating capacity will be 1,500. The stage will be 70 feet in width and 45 feet deep. The architects are J. B. McElpatrick and Sons, of New York. It cannot be definitely stated when the new house, which is to be known as the Court Square Theatre, will be opened, but the work is being pushed as rapidly as the weather permits. Meantime, Manager Gallimore opened his Opera House at Springfield with *Pr. rose and West*, on July 25.

THE bookings for next season at the Bedford Avenue Theatre, Brooklyn, E. D., include *The Tar* and *The Tartar*, Fanny Rice, Two Old Comies, Von Vonson, Nellie McHenry, Little Tycoon, O'Dowd's Neighbors, James B. Mackie, Annie Ward Tiffany, Birds of a Feather, *Hands Across the Sea*, Agnes Herndon, The Limited Mail, Frank Daniels, The Hustler, Frederick Padding, A Pair of Jacks, Barry and Fay, Little Lord Fauntreville, The Great Metropolis, Pat Rooney, Rosabel Morrison, Ferguson and Mack, The Stowaway, Edgar Seiden, and *A Hole in the Ground*. The Bedford Avenue Theatre is under the management of Laurent Howard, and will open the season on Oct. 1, with Fanny Rice in *A Jolly Surprise*.

ON her recent return from Australia, Olive Berkley appeared at New Orleans as Galatea, with Bernard C. Shields as Pygmalion. Her mother, Louise Dickson, played the role of Cynisca. The rest of the cast was made up of prominent amateurs. The local critics accorded Olive high praise. The New Orleans *Playhouse*, in referring to this performance, said: "It is safe to say that no little woman in the world, of no more than twelve years of age, can play Galatea so well as Olive Berkley played it last night. She was a child, and yet a woman. She is wonderful. Her acting is a revelation in art." Olive will probably be seen as Galatea at a special performance in New York next Spring. At present she is busy with her studies.

MARK PEPPER has left Boston, and has gone to Pelham Manor, where he will rest for the remainder of the Summer.

LEWIS MORRISON finished his sixth week with *Faust* in San Francisco, on Sunday night, to a house that held more than \$700. The week's receipts are given at \$4,000. Mr. Morrison is now playing a special starring engagement at the Alcazar Theatre in that city, supported by the local stock company. His company will remain idle until Aug. 24, when Mr. Morrison will begin his sixth annual tour in *Faust* at the California Theatre, San Jose. He will play Southern California and then come East, by way of Denver and Kansas City. His tour will include Texas, New Orleans and the principal Southern cities. Afterward he will visit Canada and the East.

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REHEARSALS of A. Wolf's *Well-Bing* began at Central Hall on Monday.

COLLIN VARREY has signed with The Merchant for next season.

D. P. HILL has been re-engaged by Agnes Herndon as stage manager for *La Belle Marie*. The company's season will open at Lynn, Mass., on Aug. 15.

GEORGE PARKER, the tenor, has been engaged for J. K. Emmett's company.

MARCUS AND NORMAN have contracted with Marcus B. Mayer and Ben Stern to furnish forty chorus people for Agnes Huntington's company.

WILLIAM EARL, the baritone, has been engaged for Emerson's Minstrels.

GARLAND GADEF will be a member of Frank Jones' *Country Cousin* company.

CONRAD CALLEN is the juvenile man of The Boy Tramp company.

LAWLER AND THORNTON have been added to Fanny Rice's *A Jolly Surprise* company.

CHARLES MCNAUL, manager of Lottie Williams' *New York Day by Day* company, is filling his time rapidly, and says that he has engaged an excellent company to support his star.

AS you have been floating along the current of theatrical gossip to the effect that within a month a fair for the benefit of the Actors' Fund will be given at the Madison Square Garden, A. M. Palmer, president of the Fund, said to a *Manhattan* reporter that as yet such a project is all talk, and nothing more.

THE LACEUM stock company last week acted *The Idler* in San Francisco to a series of very large audiences," said Daniel Frohman to a *Manhattan* reporter on Monday. "The company's greatest hit on the Pacific coast has been in this play. This week, *Old Head's* and *Young Hearts*, and *Sweet Lavender* are being performed."

Speaking of hands, Marie Hubert Frohman, an actress with the figure of a light soprano, and the voice of a basso profundo, does some extremely effective work with hers in *The Witch*, a drama of Puritan Salem in which she is making a marked success. . . . I heard Miss Frohman in the Columbus Theatre this week excite the audience by this device, but I saw her also rouse enthusiasm by a silent portrayal of intense emotion in which the nervous agitation of her hands played no small part. This slender little high-strung woman was looked down upon.—*New York Mail and Express*, May 25, 1891.

NOT WHOLLY LOST.

St. Louis Star-Spangled.

The St. Louis Sunday *Star-Spangled*, of July 5, copied sixteen paragraphs from THE MIRROR. It was good enough to credit one of them—*NEW YORK DRAMATIC MIRROR*. The good credit covers a multitude of sins.

AN OFFER

To a Successful Manager.

A Comedy Drama filled with stirring action. A new and powerful story. Written in line with the strongest qualities of *Richard III*, *Hamlet* and *John Neale's Double*. No dry times. Splendid situations. Novel features. AN AMERICAN PLAY. English right-wives being organized for MS. fresh from the pens of two clever authors.

To any manager who will look into this with a view of investing in part, \$10,000 will also be invested by several parties. A rare opportunity. Arrangements to be made for the manager to receive a fee for interest.

By G. L. COOPER, 102 Broad Street, New York.

A CHANCE FOR THE BEST.

PATTI ROSA

wishes a

COMEDIAN.

YOUTH, GOOD LOOKS, ABILITY, SINGING VOICE, DANCING FEET.

These are the SINE QUA NON of the Engagement.

Address W. L. O. WHEELER,

SAMPLES.

Have you ever thought of Neil Burgess as a really good actor? You know what I mean. I have not ever thought of him as more than a very funny man, who could make a wonderfully bad picture of a country woman? I never saw his work in any other light until I saw "The County Fair" here at Hooley's with a real woman playing Miss Abby.

I want to take off my hat and apologize to Mr. Burgess right here and now. The actress who plays here does good work, but she can't "hold a taller dip" to the original. She misses all the finer shading of the part. A thousand little touches that Burgess works into the play, as small in themselves, and all of the kind that an actor must work out for himself, are missing from the performance. I say:

For instance, the first act ends while Miss Abby and the two girls sing a hymn. As I saw it in New York it made me feel a little solemn and conscious of my shirt collar, and I went back over many long years to the meetin' house at Plain-Edge, to the days when my feet swung clear from the floor when I sat down and listened to some dear old soul like Miss Abby rasp out the opening notes of the hymns.

The singing was here at Hooley's, and the characters, but the inside had somehow dropped out of that music and the incident was furny—nothing more. Neil Burgess is more than a good comedian—he is a wonderful artist.

I've seen Simbad. How you New Yorkers must envy me! You've seen Cinderella and The Babes in the Wood. (Is there any on that Wood or not? I never knew.) Having seen them, you've seen Simbad. It's the same string of nonsense; the same pink tights; the same grand march of costumes, and the same old transformation scene, all changed around a little. Yet I think you'll like it.

The one great mistake I find in it is Eddie—pardon—Edwin Fay. If he would remember, now and then, that the mass of people do not really enjoy bar-room jokes and that in these weary days of farce-comedy the changes have been rung on all race-track illusions, he could find time for more of the really amusing gags he has worked into his part.

It isn't absolutely necessary for a man to be "tough" in order to get a laugh.

I hope Digby Bell will see that sentence. Fanny Daboll, Harry Norman and Herbert Gresham are all in the cast, and all of them do excellent work and lots of it. These three could carry almost any burlesque to success.

Topsy Venn, as plump and jolly as ever, had a heavy fall during the third act the night I saw Simbad. She was unable to come on after that act but is all right again now, I understand.

You're going to like Louise Eising (Simbad). She can give points to most people in her line.

Elaine Wilson, she of the silver voice and winning smile, with whom I tell dead in love when she was with Disney in The Seven Ages, is in the city, and was to have taken Fannie Ward's place as Cupid. She did, for one night; since then, for some unknown reason, she has remained unheard, unseen And I'm heartbroken, because I wasn't in front of the one night she did appear.

Advertisements and advance notices are out for the Elks' Basket Picnic on the 25th instant.

We, too, are to have an out-door performance of As You Like It, and if The World's Fair City can't give points to the effete aristocracy of Hoboken she'd better asphyxiate herself in her own too, too plentiful soft-coal smoke.

I don't yet know just where the picnic ground is located, but I hope it's somewhere away from the tireless cable car gang. My bitterest curses on the man who started that instrument of torture!

I was over on Canal Street among the Polish Hebrew settlers here and, for the first time in my life saw, not one, but half a dozen saloons with characteristically Jewish names over the doors.

At the Eden Music I saw Tejero, the Spanish dancer. We knew her as Rosita, the Star of Seville, when Locke produced his unlucky Nero at Niblo's. Her dancing has been improved a little; her *Lingerie* a great deal. Kanekichi, a wonderfully clever Japanese juggler, is here, too.

The waxworks are a dirty, begrimed, looking lot; but in a city where the soot makes our country's flag red, dark gray and blue, perhaps this is not to be wondered at.

One can admire and appreciate the Chicagoan's love for his native city when the marked absence of the black *négligé* shirt is noted. Straw hats though are few and far between.

Yes, I've "been out to the Stock Yards" and "the more fool I."

I never knew why people think it necessary to show a fellow slaughter houses, or cemeteries.

I can always find pleasing sights for a

wanderer's eyes when I show one over and under and about New York; but I don't know of one city I've visited where I wasn't asked enthusiastically to go out and see the cemetery.

By George!, I wonder, now, if there was anything personal in the request?

Heard one new thing at the Stock Yards. I was looking at a pen full of goats—more goats than I'd ever seen in the palmiest days of Mackerville—when a big, jolly-looking drover volunteered the information that the Jewish people bought the meat to a great extent, but "any butcher that knows his business can dress 'em so you can't tell them from mutton less you're an expert."

Oh, Lord! How many adolescent lally goat chops have I eaten with chloride of potash—I mean sulphate of copper—tinted green peas on the side?

Does any reader of THE MIRROR know where I can find such steaks and chops in Chicago as we get at The Arena?

If he or she knows, and will send the address to me, through the MIRROR office, the recording angel will credit his or her account with the most grateful prayers of

THE DRUMMER.

CHEAGO, July 24, 1891.

A CONFUSION OF NAMES.

Ex-Governor James E. Boyd, formerly owner of the Boyd Opera House, at Omaha, has filed a petition in the district court against the present owners of that house, The American Bank Building Company, and L. M. Crawford, lessee asking that a restraining order be issued, prohibiting the present management from using the title Boyd Opera House.

In his petition, Mr. Boyd alleges that he erected the theatre in 1880, and named it Boyd's Opera House, and that he and his brother carried on a general theatrical business under that name, and secured a large share of business. On July 9, 1880, he sold the property to the American Bank Building Company, which, he claims, announced their intention of remodeling the theatre for other purposes.

Mr. Boyd's new theatre, which will be completed within the next thirty days, is named Boyd's Theatre, and, to prevent Mr. Crawford from reaping the benefit of Mr. Boyd's past prestige, he is requested to drop the name Boyd or Boyd's from all advertising matter.

It seems that considerable confusion will result if there is to be so slight a distinction between the names of the two houses, both being under different management. In the meantime, all the posters for Mr. Crawford's house bear the title Boyd Opera House.

A REMARKABLE PERFORMANCE.

Ex-Mayor Oakley Hall having recently been asked by a subscriber to THE DRAMATIC MUSICK—an evident theatrical enthusiast—"what was the most remarkable performance of The School for Scandal that in his foot-light experience he ever witnessed," sends his answer through our columns thus:

"By all odds that representation which I witnessed about Christmas time of 1848—while I was a law student—given for the benefit of Edmund Simpson, that half-century manager of the first Park Theatre which stood on the present site of the *Mail and Express* building, where the genial Col. Elliott F. Shepard now daily and spiritedly mixes newspaper punches of current and Biblical literature.

Every performer in that cast has since joined the majority. The gem of the performance was old Tom Barry's Joseph Surface. He made the hypocrite obvious without thrusting it with self-consciousness upon the audience. His brother, Charles Surface, was George H. Barrett—commonly called "Gentleman George." Henry Plaicle acted Sir Peter. He was the traditional performer of that character in the days when honors were easy in its personation between him and William Warren.

Mrs. Shaw—who mingled the majestic and the *spirituelle*—was Lady Teazle, and proved to be the weakest in the representation. But then what actress ever gave a perfect personation of that many-sided or kaleidoscopic creation? Mary Taylor (the "Our Mary" of that generation, Madame Navarro having succeeded to the title during this generation) was the Maria. Burton personified that man of conundrums—Sir Oliver—although the part was a trifle out of his line. Walcot the elder was Careless; Old Blake, Crabtree; Manager Billy Mitchell, Rowley; Peter Richings, Sir Benjamin; John Powey, Moses; light comedian Dawson, fresh from London, accepted Trip, the first wife of John Gilbert gave pungent points to Lady Sneerwell and Mrs. Winstanley—who afterwards wrote charming reminiscences of stage life—was Mrs. Candour.

The cast was, as intended to be, a combination of 'all the talents' of that day. I am giving my verdict of great excellence to the performance considered as an entirety, for I can recall better single personations of each

character. I am not one of the old staggers who deifies what are called the 'palmy days' of the drama—in *passant*! I prefer the palmerights of it—and I think Editor Fiske and I could cast the Sheridan play to-day even better.

The best Sir Peter I ever saw was that of Gilbert, whose portrait I always sacredly stop to salute whenever I enter the Lotus Club. My most satisfactory memory of Joseph comes from John T. Sullivan. I regard Wyndham's Charles and George Giddens' Careless as unapproachable. Madeline Henriques' Lady Teazle and Laura Keene's Maria best linger in my memory as to personations of those characters. And I award the palm among Sir Oliver Surfaces to Edward Byas—father of her who is called in London the double of Mrs. Kendal in her art. Sir Oliver was, truth to say, the only character that he could perform well, and he had, by long practice in it, acquired the knack of reconciling Sir Oliver's oddities with consistency."

MR. MANSFIELD AND MR. MELTZER.

Richard Mansfield is demonstrating forcibly his ability to defend himself, and those associated with him, from unjust and unmerited attacks in the newspapers.

Last week THE MIRROR published the manly reply made by Mr. Mansfield to the aspersions upon the personal character of a young girl belonging to his company that appeared in the *Herald*. He has followed this up with a longer and more circumstantial communication that appears in the *Spirit of the Times*.

In the course of this letter Mr. Mansfield touches on the much-discussed topic of the remarks on the subject of the metropolitan dramatic critics attributed to him by one of our papers. We make the following extract:

My attack on the critics, so often referred to, was confined to remarks upon the curious management of the dramatic columns of the *Herald*. I informed the gentlemen that the dramatic critic of the *Herald* had offered me two plays—one, already written, upon a Russian theme, which I declined; the other, to be written, upon the character of Dean Swift, and of which he sent me the scenario.

I returned the scenario, which was no scenario, but a most extraordinary effort for a young man who tells us, in the most autocratic manner, once a week, how plays should be written and how acted. I also took the liberty of telling the critic of the *Herald* manner of preparing a scenario, and I further hinted that Dean Swift was hardly the sort of person from whom you would expect a musical interlude and specialty Act." (A fact!) Since this attack upon my part, the *Herald* has not failed to show its enmity, both in its morning and evening editions, the *Telegram*.

Now, we want good plays and we want them very bad v., and there is no reason upon earth why critics, or men who make the drama their life-study, or who ought to make it their study, should not write plays; and, glad, indeed, will I be to accept them and act them and pay for them. But I must be permitted to decline them if necessary, and I must not be attacked for so doing.

Mr. Mansfield's resentment toward the *Herald* is pardonable, in the circumstances, but he ought not to permit it to blind him to the identity of those responsible for the injustice he has suffered at the hands of that newspaper. In censuring the dramatic critic of the *Herald* he is making a serious mistake, and innocently perpetrating a wrong similar in some respects to that of which he rightly complains.

In accusing Mr. Harry Meltzer, the *Herald* critic, of attacking him because he declined to produce Mr. Meltzer's plays, Mr. Mansfield betrays ignorance not merely of the critic's sterling character but also of the difference between the functions of the dramatic reviewer and those of the reportorial department of a daily newspaper.

Mr. Meltzer writes the criticisms and the editorials on dramatic and musical matters for the *Herald*. He is not the collector of theatrical news, tit-tat-tat, scandal and street gossip. That department is looked after by reporters, who are so many puppets under the command and guidance of the city editor.

We believe that Mr. Meltzer's pen is incapable of spreading on paper such an aggregation of vulgar and cowardly abuse as made up the *Herald* article that excited Mr. Mansfield's wrath and the hearty indignation of many persons. We know that Mr. Meltzer is possessed of too fine a sense of honor and propriety, and too high an estimate of the dignity and responsibility of the critical office to descend to abusive calumny in order to punish what he might erroneously consider an affront to his ability as a writer. We say that we know, because we have a personal knowledge of Mr. Meltzer's character. Whatever may be his faults of judgment, it cannot be denied that he means invariably to be just, that his aspirations are pure, and that he is actuated by a fervent love for art.

Of course the secrets of the editorial room are inviolable, and we have no direct proofs that Meltzer did not write the offensive article concerning Mr. Mansfield in the *Herald*. Nevertheless, we are morally certain—even without an official denial or a disclaimer on his part—that he had no more to do with suggesting, preparing or securing the publication of it than had Mr. Mansfield himself.

If Mr. Mansfield will seek diligently in another direction he will doubtless discover the real *animus*, and unearth the real offender.

Meantime, the actor has done Mr. Meltzer an injustice in accusing him of slandering himself because his plays were not accepted.

Presumably, the presentation of those plays to Mr. Mansfield for his verdict was a perfectly legitimate transaction, having no bearing whatever upon the critical character of the author or the public character of the actor. It was a personal transaction, moreover, and considering the circumstances it was a confidential one.

Mr. Meltzer, having a clear conscience and being a man of probity, saw no more wrong in offering his work to Mr. Mansfield than in offering him a piece of real estate. Mr. Mansfield wanted plays, Mr. Meltzer had plays. Why should they not come together?

That the *Herald*'s news department afterward assailed Mr. Mansfield was not Mr. Meltzer's fault. The critic was not one whit more to blame for that than he is to blame for the sensational stuff about professionals frequently garnered by the reporters and displayed in the *Herald*'s local columns. It was unfortunate, however, inasmuch as it gave the justifiably angered actor some reason to suppose that he was being "knifed" because he was unable to utilize the critic's play.

There is a lesson in this incident. The honest critic who writes plays (and there is no good reason why the critic shall not write plays) must use caution in selecting the actors to whom he submits them for examination. Unless these actors know him well enough to appreciate his rectitude and his superiority to petty personal considerations, trouble is almost certain to result. Conscious of his innocence, he may yet be crucified for his convictions. That may be a noble fate, but it is better not to court it.

THE HOBKOKEN THEATRE.

Wilson S. Ross, the new proprietor of the Hoboken Theatre, was fitting from one dramatic exchange to another, when a MIRROR reporter met him.

W. R. Jacob's has recently given up his lease of the theatre. Mr. Ross took particular pains to impress upon the reporter that he had taken the theatre from the owners. It will be connected with no circuit.

Mr. Ross let the newspaper man's eye look into the theatre's dates ahead book, and the eye saw many excellent companies booked.

Said Mr. Ross: "The house is being revamped and another exit is being made. The theatre will open the latter part of August. It will be my purpose to give to the people of Hoboken productions that they will like in every respect."

BOYCOTT AND FORFEITS.

A meeting to permanently organize the Actors' and Managers' Protective League was held at Klaw and Erlanger's Exchange, last Friday evening. The attendance was small, and mostly of managers.

The principal business of the meeting was the adoption of a constitution and by-laws. According to the latter all managers are eligible to membership, and all persons signing contracts containing the arbitration clause, as recommended by the League, will become members without the payment of dues.

Any actor who breaks the arbitration agreement, and takes a dispute into court, will be "boycotted" by the members of the organization. As for the manager who rebels against a decision of the arbitrators, and resorts to legal measures, he will be fined \$250, half of which sum will go to the person he has forced into court. Managers that are backward in paying salaries are also to be made to suffer.

The next meeting will be held on Aug. 7, at half-past one o'clock in the afternoon.

THEY WILL ALL GET A CHANCE.

Fanny Rice, in a blue sailor suit and a happy mood, threw some side-lights on A Jolly Surprise, in which she is to star, to a MIRROR reporter.

"I am glad I am going on the road," she said. "It's a change, and therefore a relief. I have been so long at the Casino! Everybody in my company will have a good part. I have had my own experience in working my way up from the ranks, and I always said that, if I had a company of my own, I would give everyone a chance."

"Just think of it! All my dresses are already made. I will wear nine during A Jolly Surprise, and I shall be kept busy changing costumes."

"I shall do my Nadjy dance and a Hungarian dance. Six ballet girls will assist me; they only had two more than that at the Casino."

"I am taking no more vacation than I get every day at Mount Vernon—where there are long lawns and plenty of hammocks."

"My tour will begin at Brockton, Mass. You know—or perhaps you don't know—I began my musical career there as a singer in a church choir. So I feel happy at the idea of starting as a star from there."

There are no musical pyrotechnics at Manhattan Beach this week. Gilmore and his band are in camp with the Twenty-second at Peekskill.

FOREIGN.

ROME.

JULY 24.—Signor Verga, who wrote the one-act village scene *Cavalleria Rusticana* (a play that was not given twice a year until Mascagni's music made it famous), has brought an action against Mascagni and Editor Sonzogno, for his author's rights on the opera because it was taken from the play and had the same title. He has gained the suit, which brings him a sum over 200,000 francs—a sum that he would never have earned by his own pen, had he lived to the age of Methuselah.

This verdict has aroused the greatest indignation throughout the whole intellectual world of Italy. What \$40,000 for taking the title and characters of an inferior one-act play and making it immortal by some of the most divine melodies ever conceived by the soul of man. Had the title been changed Verga would not have been entitled to a cent. He is now rich through another man's brains, for the play is nothing and the music everything in the opera.

There is scarcely an opera that hasn't been founded on some English, French or German play. Shakespeare, Walter Scott, Schiller, Goethe, Körner, Hugo, Musset, Dumas, Byron, Pelleas—all these and many more have had their works set to music, and the majority have been proud to see their thoughts rendered more divine by melody and harmonious strains. Rossini, Verdi, Donizetti, Meyerbeer, Boito, Gounod, Thomas, Sullivan and hundreds of other great composers have written operas on dramas and comedies, without being called upon to impoverish themselves for a mere title.

Not always, indeed, has a composer received \$40,000 for an opera, words and music included. \$10 for "Paradise Lost" and \$80,000 for the one-act play of *Cavalleria Rusticana* by the mediocre pennman, Verga, who never wrote a successful play, nor ever will, without another Mascagni to bring it into note. But opera composers will be wary about taking a title until they know its cost. It is owing to this lesson, perhaps, that Mascagni has changed the title of *L'Ami Fritz* to *Suzel*. It is cheaper.

It is the general opinion here that Signor Verga is not much better than one of his Sicilian brigands, and that he has robbed Mascagni. A brigand, however, would have been shut up for taking \$40,000 for a hostage's freedom. Verga, on the contrary, shakes hands with the Judge, and fills his pockets with the notes of Mascagni's brain. There is but one word launched at him from every honest lip—*"Shame!"*

Mascagni's success with his *Cavalleria Rusticana* (the music would have been as beautiful with any other libretto) has given the musical world of Italy new courage. For many years music editors had not dared propose new operas to managers, and composers were too disheartened to work. Now, however, that Mascagni has received a taste for music in Italy and has shown that a fortune may be made by one successful opera (in spite of a Verga), other composers are coming to the fore. Among these is Catalani—a good name—whose opera, *Vally*, is to be given at the Scala of Milan next winter. Verdi's Falstaff is also promised there next season.

Boito's *Nerone* will probably be given at the Comunale of Bologna. The opera is finished at last. It has taken eight years to write, but it is written, and is now in his editor's hands. Boito writes his own librettos, and he is as anxious about his words as he is about his music.

He presents Nero as the tyrant, and also as a sublime and ambitious character, without taking undue liberties with history.

He rewrote the whole opera at least ten times before he could decide to give it to the editor, and even now he threatens to write it all over again, if it is not given soon.

Nero has no symphony. It is the fashion now to write operas without symphonies. The opera begins with a chorus heard in the distance, while the curtain is still down. It is the crowd cursing Nero, and attempting a revolt. The voices increase and approach nearer and nearer, while the curtain rises, as the people burst upon the stage. It is night. As yet the orchestra is silent. Suddenly, however, Nero appears in the midst of the crowd, and then the orchestra bursts into a formidable crash of sound, causing an effect which will certainly astonish the public.

Another magic scene will be Rome on fire, and another the tyrant's triumph. Altogether, it is expected that *Nerone* will form another great era in Italian lyric art.

"Why did you not write a symphony?" a friend asked Boito.

"I had not time to write one," Boito answered. "It has taken me eight years to write what I have written."

Another new opera *a sensation*, is Christopher Columbus, by Franchetti, which is to be given in Genoa during the festivals for the fourth centenary of the discovery of America.

Franchetti is young, and his passion is

music. Unfortunately for his success as a musician, he is a millionaire. Would I share this misfortune with him? His money—as a musician—however, is his enemy. "No moyed man," say his adversaries, "can have a grain of musical genius in his brain." And this prejudice has shut the temple of glory in his face.

And yet his first opera, *Azzarel*, was a genuine and spontaneous success—one of the greatest Italy has known for many years. When it came out, fortunately, it was not publicly known that Franchetti was a little Christus. So soon as it was known, however, dissenting and envious voices began to be heard, and they began even to doubt the paternity of the work. The opera had been composed by some unknown German, who had sold it to Franchetti. Then the scenery was said to have caused the success, and then—Franchetti's gold had bought the press. But as the opera has been applauded in every city where it has been given, even this stone has fallen to the ground without harming him.

This struggle against gold has embittered Franchetti's artistic life. Any other would have given up long ago. But he is an enthusiast for art, and he continues to write in spite of prejudice and envy. He prefers art to speculating, gambling, racing, dancing, hunting and other recreations of the rich.

There is one man who believes in his music, however, and that is Verdi. It was he who advised the town of Genoa to ask Franchetti to write an opera for the Columbus festival. The libretto was difficult to choose, however. The author Barrili was asked to do it, but Barrili is a novelist and a dreamer, and knows nothing about the stage and its requirements. So, when Barrili showed his first scenes to Franchetti he soon saw his inability for the task and withdrew, promising Genoa a book on Columbus which is much more in his line and of greater value for the centenary than an opera libretto.

Franchetti then applied to Illica, who composed a libretto in three nights, which in one way perfectly satisfied the master. But, it was so long that, to use Franchetti's own words, it would have taken three nights to represent.

The two then set to work to condense the libretto. At first Illica assented to this. Then he rebelled, and the friends quarreled, exchanged naughty words and letters, and finally there was a challenge. But the seconds arranged the matter without bloodshed, and Franchetti looked about him for another poet. He tried the writer who had written *Azzarel* and *Zoroastro* (another opera by Franchetti, in course of composition). Illica's libretto, however, being the best, Franchetti returned to it, and now both libretto and music are nearly finished.

The great difficulty in writing the book of Christopher Columbus was not to avoid imitating *L'Africana*, but it has been overcome, I hear.

The last act is laid on the ship. The sailors are praying, then they revolt, cursing Columbus, who stands looking afar, not heeding the imprecations of the crew. Land is seen, Columbus gives a shout, and the whole ends with a mighty hymn of thanksgiving. Here is an opera which must, some day, be heard in America. Why not at the Chicago World's Fair? What could be more appropriate?

An attempt is being made in Milan to institute a Free Theatre. So far it has not succeeded. It is too amateurish. Rome laughs at Milan this time, but Milan may be the winner in the end. Who knows?

S. P. Q. R.

FOREIGN ECHOES.

There are but nine theatres now open in Paris.

Theatricals are at a very low ebb just at present in London. Ditto Paris. Ditto Berlin.

George Edwardes' new theatre in Leicester Square, London, will be opened by Agnes Huntington.

Harry Bagge, a well-known London music hall performer, is coming to this country next season.

William Calber has taken the Princess' Theatre in London for a month to present a melodrama called *Fate and Fortune*.

Messrs. Thomas, Grossmith and company are said to be reaping a rich harvest with their entertainment *à la Rosina* Vokes at Terry's Theatre in London.

Dramatic Notes for 1891 has just been published by Hutchinson and Company, of London. It gives a record of productions in England during the past year.

Robert Reece, who died recently in England, assisted H. B. Farjeon on many of the librettos which that prolific, but not over-sensitive writer claimed as his sole productions.

Husband and Wife, by F. C. Philips, of "As in a Looking Glass" fame, and Percy Pendlebury is a laughing success at the London Comedy. George Giddens does some capital comic acting in the principal part.

Pinner is writing a new play that will be produced at Terry's in London about the middle of October. It is described as a comedy of manners, dealing with social and political matters.

An opera, based on Sir Edwin Arnold's "Light of Asia," has been composed by Isidore de Lara. W. Beatty Kingston has written the book. It will be produced at Covent Garden, London.

Nettie Carpenter, the American, is pleasing musical London. She is soon to be married to Leo Stern. Miss Carpenter plays the fiddle and Mr. Stern plays the cello. This should insure a harmonious matrimonial duet.

W. S. Gilbert and Alfred Cellier—the new comic opera partnership—have finished a piece that will be produced at the Prince of Wales', London, when *L'Enfant Prodigue* finishes its successful run. Mystery surrounds the subject and nature of the work.

The Rossini centenary will be made a notable event by the Italians. His *William Tell* will be performed and mounted in a magnificent style, and a great monument will be erected with funds collected from all parts of the kingdom.

An Australian paper remarks that Bernhardt, "Forty-seven years old and a grandmother, is now pleasantly plump and with a healthy color on her cheeks doesn't look more than half her age when compared with our withered Australian bairns."

Jean de Reszke's voice is playing him tricks, and therefore the bill at Covent Garden is suddenly changed now and then. "This temporary, partial collapse of Jean de Reszke must make Messrs. Abbey and Gran rather nervous," says a London exchange. Jean is engaged by them for the season at the Metropolitan.

Our anti-pagan contemporary, the Sydney (N. S. W.) *Bulletin*, commemorates Bernhardt's appearance there by publishing a capital charcoal portrait of the actress as she appears in the first act of *La Tosca*. The *Bulletin* neglects to explain to its readers, however, that it reproduced the picture from the first page of *THE MIRROR* of Feb. 7 last.

Rosa-Josepha, who are appearing at the Paris Gaiety as an extra attraction to *Les Aventures de M. Martin*, a current vaudeville, are Bohemians. They are fifteen years old; they have four legs and four arms and are joined at the thighs like the Siamese twins. They do more than exhibit—they sing and play the fiddle—and the monstrosity is the nine days' wonder of Paris.

In summing up the results of the London theatrical season the *Saturday Review* says that it was neither very successful nor particularly interesting. Business was below the average because of unfavorable weather. As in New York, the limit of the London season is now from October to May. The Lyceum, the St. James', the Comedy, the Adelphi and the Prince of Wales' enjoyed the best receipts. Terry's, the Avenue, the Vandeville, the Princess', the Criterion, the Strand, the Globe, the new Olympic and the Garrick were less fortunate.

George R. Sims writes of the late Robert Reece—"A man of brilliant attainments, and exquisitely sensitive, he felt very deeply the apparent neglect which clonded his later life. To a certain extent he fell 'out of the swim,' and this fact, I fear, preyed very much upon his mind. I saw a great deal of him of late years, and I know how bravely for a long time he bore up against disasters which might well have crushed a stronger man. It is pleasant now for many of his *confères* and brother dramatists to reflect that at the last he was greatly cheered by their remembrance and sympathy."

They are not far behind America in England on the lines of "realistic" advance. In a piece called *Is Life Worth Living?* at the London Standard, a steam-roller is introduced. Carados says there is no nonsense about this steam-roller. It bears its makers' names, plain for all men to see, and set going by a half-crazy and jealous woman, it would certainly rumple the muslin and as certainly grind the bones of the expectant bride of the hero did not that hero come hastily to her rescue what time she lies swooning in the road.

Regarding the recent observations on the theatre by the Bishop of Durham, Henry Irving has written the following letter to a correspondent: "I have read the bishop's letter with great interest, and am glad to find that his attitude towards the theatre is not hostile, though the general tenor of his letter is rather vague. I have known bishops who regard the stage with a much more positive sympathy, and it is within my personal knowledge that two great dignitaries of the Church—Dr. Tat and Dr. Thomson—entertain the most liberal views about the helpfulness of the drama. But for some time past I have made it a rule to enter into no public controversy on this subject, for I do not admit that the moral influence of the stage is any more debatable than that of literature."

In the Australian production of *The County Fair* Miss Stringham plays Abby, Virginia Earl plays Taggs, and Frank Currier (announced from the Union Square Theatre) plays this. Three professional "jocks" take part in the fair scene.

Miss Decima Burmard's adaptation of *Miss Helyett*, was produced at the London Criterion last Thursday night with successful results. In the cast are Miss Nashville, Lucy Buckstone, David James, Charles Conyers and Templar Sase. Marins staged the piece.

The rumor that the French singers at Covent Garden struck in order that they would not have to sing for the German Emperor was unfounded. Augustus Harris' delicacy of feeling led him to leave them all out of the cast. Thus another possible war-cloud was dissipated by shrewd diplomacy.

A Frenchman named Résédu has written a booklet on the improvement of theatres for the safety of the public. One of his suggestions—seriously made—is that the walls should be arranged to sink under ground when an electric button is pushed in order that the audience could escape without difficulty on all sides."

The Independent Theatre Society, of London, is gaining pecuniary strength. Many new and liberal subscribers have been found lately. The programme is to produce four plays between October and January. These will be Zola's *Thérèse Raquin*, Busen's *Wild Duck*, Le Banville's *Le Bœuf*, and a repetition of *Tolstoy*. There have been changes in the organization. Frank Harris, of the *Fortnightly Review*, is now at the head, assisted by George Moore, Cecil Raleigh and J. T. Green.

Adolphe Dupuis, once a favorite at the Variétés in Paris where he shared the honors with Hortense Schneider, is now an invalid on his little farm at Nemours. Dupuis suffers from a species of mental weakness which causes him to be in constant fear of fire and thieves. Before going to bed he regularly examines all the doors and windows, and will not allow any cooking to be done in the house. Any papers that come within his reach he immediately destroys, from the fear that they may catch fire and cause a conflagration. In spite of his condition, he preserves a perfect recollection of his past triumphs.

Of that wonderful arbitration league and the causes leading up to it *London Vanity Fair* has this to say: "The Americans are busy considering a curious difficulty in connection with theatrical litigation. It appears that the hearts of Yankee jurymen are not so adamentine as they should be when a pretty actress is in the witness-box. They gaze at her bright eyes and pouting lips. They note the neat turn of her waist, and they don't care a cent for circumstantial evidence. The manager may produce a cohort of witnesses, and adduce any number of precedents to support his contention; but the pretty actress has only to let her plump bosom heave with a plaintive little sigh, and to cast one bewitching and beseeching glance at the jury—and the verdict is hers!"

Arthur Roberts commissioned Wilton Jones to write him a burlesque called *Guy Fawkes*, Esquire. When it was delivered he declined to pay for it on the ground that the jokes were "chestnuts." Mr. Jones brought suit and recovered \$200 for his work. The trial of the case excited much amusement in London. One of the big reviews comments on it in this facetious strain: "The objection to *Guy Fawkes*, Esquire, which appears to be a work of extraordinary genius, was solely, if we may credit Mr. Arthur Roberts with being serious, its expense. He wanted something cheaper, and therefore he went to Mr. Wilton Jones. He, perhaps, remembered the gentleman who, on inquiring the price of mackerel, was told that a fresh mackerel cost a shilling, but that he could have a stale mackerel for sixpence. 'Then bring me a stale mackerel,' said the gentleman. But Mr. Roberts, according to his own account, found *Guy Fawkes*, M. P., too stale. He wanted, as he expressed it, 'a burlesque written round the lines he had introduced into *Guy Fawkes*, Esquire.' Mr. Jones, perhaps, in too literal compliance with this suggestion, introduced a switchback railway. But in the view of the theatrical world, at least as voiced by Mr. Roberts' witnesses, switchback railways require no introduction. It is rather a p.c. which the pit and galleries expect from them. Mr. Harry Paulson, on his oath, deposed that the following jest is old: 'I have arranged to defend you, if ever you are brought to trial.' 'My defence is a halibi.' 'A lullaby?' 'No, a halibi.' It is a melancholy almost a humiliating reflection that this witicism should have occurred in *Ermine* before it appeared in *Guy Fawkes*, M. P. It is also alleged that Mr. Jones was unduly intimate with The Great Pink Pearl, La Cigale and Paul Jones. It is dangerous to have read too much. But the highest authorities are, we believe, agreed that original jokes, like Scotch peers, can no longer be made."

GOSSIP OF THE TOWN.

THEODORE BAKER has returned to this city from a trip to California.

KIDNAPPED has been booked for a run at one of the Chicago theatres during the World's Fair.

W. G. Ross last week bought from H. R. Jacobs the lease of Jacobs' Hoboken Theatre. The lease has six years to run.

WANEE will remain the attraction at the Broadway until Oct. 1.

CHASSE has brought suit against Koster and Bial for alleged breach of contract. The amount demanded is \$500.

The creditors of Jack Mason have levied on the actor's property at Winthrop, Mass., and it was advertised by the sheriff last week.

RITA BROOKS has been engaged for Christmas Bells. She is a Southern girl.

NAT GOODWIN arrived by the *Teutonic* last week, bringing a fresh stock of anecdotes and an abundance of good health and good spirits. He says that he will stick to The Nominee the coming season.

KATHRYN KIDDER returned from Europe last week. She will be Joseph Haworth's leading lady next season.

MARION MANOLA and Jack Mason will appear the coming season in a musical comedy by Sydney Rosenfeld, if a manager with capital and confidence is found to take them out.

DETROIT now has a dramatic agency of its own.

THE Grand Opera House, Chicago, has been extensively improved this summer. It will begin operations on Aug. 2 with Thatchers' Minstrels.

ALBERTA GALETTIN will close her engagement at Ticonderoga on Aug. 16 and return to this city.

MRS. JAMES BROWN POTTER's father emphatically denies the reported divorce of that lady from her husband and her marriage to Mr. Bellamy. He threatens to sue the papers that printed the foolish story for libel.

The squabble over The Nantucket Girl stands about this way. John Stetson has bought the American rights from D'Oyley Carte. Randolph Aronson claims to hold a contract by which he was to have the option on all of Edward Solomon's productions for a term of years, which has not yet lapsed. Stetson says he will do the opera, nevertheless. Aronson says he will make a fig'n.

WILL E. GORMAN, business manager of W. C. Anderson's Kidnapped company, is spending the summer at Mt. Vernon with his friend, Dr. Starr, a brother of George O. Starr, the circus man.

FATHIAH DUARD, Helen G. Julson, George Omri, Henri Leoni and others, well known in New York, are making many friends during their engagement at Little Rock, Ark., with the T. W. Mullaly Opera Company. The company is said to be one of the best in the South this summer.

HARRIET AVERY STRAKOSCH played the soubrette part, Barbarita, in A Night in Venice at Milwaukee last week and scored a success in a line of business in which she was new to the public of that city.

It is Dorothy Dene, the English actress, not Dorothy Dorr, the American actress, that will be Nat Goodwin's leading lady the coming season.

MARSHALL P. WILDER sailed for this city last Wednesday on the *City of New York*.

BOYS AND GIRLS will be produced by Rich and Harris at the Park Theatre in September.

The third season of The Devil's Mine will open at Flint, Mich., on Aug. 4. Frank P. Smith, the proprietor of the attraction, will manage it, while the advance work will be done by Charles Sturges, who filled that post last season.

MANAGER C. H. SWEN reports that he has booked a fine route for Evangeline. The old favorite, with new features, will open at the Boston Theatre on Aug. 8. Hilda Thomas will be the Gabriel, Patti Stone the Evangeline, George A. Schiller the LeBlanc, Edwin Tarr the Benedict, Irvin T. Bush the Catharine and Edith Clinton the Eulalie. The other parts are also in the hands of excellent people.

ULIE AKERSTROM has decided to open her season on Sept. 24, but it will be a shorter season than she usually plays. Mr. Sanderson, who has been her advance agent for three seasons, will look after her business this year. In the meantime Miss Akerstrom will look about for a manager who will assume charge of her tours. She does not wish to undertake permanently the cares of the business department in addition to those of the stage.

THAT old confounding of the names of the Hanlons has again arisen, through the death of the acrobat, William Hanlon, whose real name was William O'Meara. The dead gymnast was one of the original Hanlons' pupils and assumed their name when he worked for them. The genuine William Hanlon is alive and well at Cohasset, Mass., where he is enjoying the results of a long period of success with such pieces as Voyage en Suisse, Superba and Fantasma.

MR. AND MRS. MORTON STETSON are at Stamford.

JOHN P. SAVAGE has been engaged for Charles A. Loder's Oh, What a Night!

FRID WALTERS has been engaged for the comedy part of Spike in Oliver Byron's The Plunger.

HARRY LEVY has not yet engaged the company to support him in Jack Royal of the Ninety-second.

PURPLE AND WEST opened their season last week at Utica. Manager Truss wired "We have achieved our greatest success with the present organization. Our highest ambition is realized in the formation of the grandest company we have ever owned. Largest house since the theatre was erected."

FRANK LOSSE is rolling up a record of "hits" in Litt's stock company. His latest is Henry Beauchere in Diplomacy. Mr. Losse will finish his engagement at St. Paul on Aug. 9. The week following he will play at the Chicago Grand Opera House with the Litt company in Uncles and Aunts. After that Mr. Losse will return to New York to resume the part of DeVigne in The Soudan. Mrs. Losse (Marion Elmore) will star the coming season in A Mile a Minute, under H. S. Taylor's management, opening on Sept. 28.

PATRICK OF TONY PASTOR'S THEATRE, where John Russell has evoked many a side-splitting laugh by his antics in the guise of an Irish servant girl, are prophesying that Broadway audiences will "like John" when that rolicking comedian appears in A High Roller.

HENRY LEE is winding up his affairs in London. When they are settled he will go to Australia, if he does not secure an engagement here.

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DATES AHEAD.

Managers and Agents of Traveling companies will favor us by naming their date, making them in time to reach us Friday.

DRAMATIC COMPANIES.

- A** HIGH ROLLER: New York city Aug. 2-5.
A FAIR REBEL: New York city Aug. 1-8.
A STRONG TIP: Chicago, Ill., May 11-indefinite.
BIG JEANS: Chicago, Ill., May 11-indefinite.
BIGE BARBOUR: Leavenworth, Kans., July 27-Aug. 1.
BALLOON-BELLE: Chippewa Falls, Wis., July 27-Aug. 1.
BATON OF THE SEA: Butte, Mont., July 26-Helena Aug. 20.
BIGGLES AND COOK'S STOCK: Rockland, Me., July 27-Aug. 1.
CANNON MARCH THREE: New York city Aug. 17-20.
COFFEE BREAK: Polonia City, Wash., Aug. 1-10.
COUSIN IDA: Moscow, Idaho, Aug. 24-Pullman, Wash., Aug. 24-Benton Aug. 24-Waitesburg Aug. 24-Walla Walla, Wash., Aug. 24-Vancouver Aug. 24-Tacoma Aug. 24-Ellensburg Aug. 24-Tacoma Aug. 24-Vancouver Aug. 24-Spokane Aug. 24-Seattle Aug. 24-Portland Aug. 24-Aug. 25.
DEVIL'S DOG: Flint, Mich., Aug. 1-Port Huron Aug. 1-Ray City, Ga., East Saginaw Aug. 1-Indianapolis, Ind., Aug. 1-
DRIVE COMEDY: Marion, Ohio, Aug. 10-12.
EDWARD HARRIS AT: New York city Sept. 1-indefinite.
EVANGELINE: Boston, Mass., Aug. 10-22.
FUNERAL GODDESS: Chicago, Ill., June 15-indefinite.
E. H. SOFFERS: New York city Aug. 25-indefinite.
FREDERICK PAULSEN: New York city Sept. 7-20.
FIGURETTE: New York city Aug. 21-Sept. 5.
FROZEN DREAM: Chippewa Falls, Wis., July 26-New Richmond Aug. 26-Hudson Aug. 26-River Falls Aug. 26-Stillwater, Minn., Aug. 26.
GEO. C. STANIS: Albany, N.Y., July 26-Salem Aug. 26-Portland Aug. 26.
GILLER COMEDY: Winchester, Ill., July 27-Aug. 1-Batty 28.
GERMAN LILLIPUTIANS: Seattle, Wash., July 26-29-Tacoma Aug. 1-Aug. 4.
HENRY E. DIXON: New York city Sept. 1-indefinite.
HENRY CHAPMAN: Providence, R. I., Aug. 22-25.
HARRY AND VON LEER: Greenwich, Eng., July 27-Aug. 1-London 1-22.
H. C. ARNOLD: Crawfordsville, Ind., July 26-28-Lebanon, Ind., Aug. 1-2.
JANE: New York city Aug. 1-indefinite.
JOSEPHINE CAMERON: Providence, R. I., July 27-Aug. 1.
KATHAK: Omaha, Neb., July 26-Aug. 1.
LYCRA THEATRE (Friedman's): San Francisco, Calif., July 6-Aug. 8.
LIMITED MAIL: Olympia, Wash., July 26-Tacoma Aug. 26-Sentle Aug. 26-Spokane Falls Aug. 26-Moscow Aug. 26-Anaconda Aug. 26-Butte City Aug. 26-Helena Aug. 26.
MAUDIE OSWALD: Silver Cliff, Col., July 26-29.
MR. WILKINSON'S WIDOWS: Chicago, Ill., June 26-New York city Aug. 1-indefinite.
MEN AND WOMEN: Colorado Springs, Col., July 26-29-Chicago, Ill., Aug. 1-2.
MARY LOUISE ADAMS: Worthington, Minn., July 26-29-Windom Aug. 26.
MARIE WAINWRIGHT: New York city Sept. 1-indefinite.
NEGROESS: Aurora, Mo., July 27-Aug. 1.
NEWTON BEERS: Seattle, Wash., July 26.
NIGHT: Boston, Mass., July 26-Aug. 26-New York city Aug. 1-indefinite.
NEW YORK THEATRE (Allen's): Sharon Springs, N. Y., July 27-Aug. 1.
NEED COMEDY: Anthony, Kans., July 27-Aug. 1.
NEEKKA: Petersburg, Va., July 26.
OLIVER W. WEBB: Cornwall-on-Hudson, N. Y., July 26-Marlboro Aug. 26-Stamford Aug. 26-Roxbury 1-2.
PROFLIGATE'S THEATRE (Rumsey's): Kenosha, Wis., Aug. 1-8.
PURPLE THEATRE (Barclay's): Ridgeton, Can., July 26-Buchanan 26.
PYTHON COMEDY: Louisburg, Mo., July 27-Aug. 1.
PAT BALONEY: West Sullivan, Me., July 26-Franklin Aug. 26-Cherryfield 26-Millbridge 26-Addison Aug. 26-ROLAND REED: New York city Aug. 26-Sept. 1-2.
BERKSHIRE'S PATHELINE: S. Ishpeming, Mich., July 27-Aug. 1.
RICHARD MANSFIELD: New York city July 27-indefinite.
RUSSING WILD: Victoria, B.C., July 26-Vancouver Aug. 26.
ROSE COUGHLIN: New York city, Aug. 26-Sept. 1.
SOL SMITH RUSSELL: Minneapolis, Minn., Aug. 26-29.
SA-KEET KINZIE: Waukesha, Wis., July 26-Aug. 26.
SPINNER COMEDY: Nebraska City, Neb., July 26-Aug. 1.
SIEGE OF SEASIDEVILLE: Detroit, Mich., Aug. 3-8.
THE KHEDIVE: New York city Aug. 26-Aug. 27-indefinite.
THE CAVE: New York city Sept. 7-10.
TWO SISTERS: Camden, N.J., Aug. 26-Rockland Aug. 26-Bath 1-2.
THE POY TRAMP: Niagara Falls, N. Y., July 26-Astoria, N.Y., 26-Adrian, Mich., 26-Detroit Aug. 1-2-Cleveland, Ohio, 26-28.
THE BLACK MASQUE: New York city, Aug. 26-Aug. 27.
TWELVE TEMPTATIONS: Stockton, Cal., July 26-Oakland Aug. 26-Sacramento Aug. 26-Aug. 27.
THE FAKER: Chicago, Ill., July 26-Aug. 1.
THOMAS E. SHEA: Winterport, Me., July 26-29-Belfast Aug. 1-2-Waterloo 26-Rockland Aug. 26-Camden Aug. 26.
UNCLE TOM'S CABIN: Haverly's: Washburn, Wis., July 26.
WHITEHEAD GORDON: Springfield, N. Y., July 26-Aug. 26.

OPERA AND CONCERT.

- AMERICAN LADIES' CONCERT:** Waco, Tex., July 26-29.
ANDREW'S OPERA: Peoria, Ill., July 6-indefinite.
AMERICAN OPERA (Hinrichs'): Philadelphia, Pa., June 8-indefinite.
ADELAIDE RANDALL: St. John, N. B., July 26-indefinite.
BOSTON IDEAL CONCERT: Buffalo, N. Y., July 26-Aug. 2-Johnstown 26-Rochester 26-29-Norfolk Falls Aug. 26.
BENNETT-MOUTON OPERA (Cleveland, O.), May 26-Aug. 22.
CROW'S CONCERT: Worthington, Ind., July 26.
CASINO OPERA (SUBSTANTIAL): St. Louis, Mo., June 8-indefinite.
CARLETON OPERA: Buffalo, N. Y., June 26-indefinite.
CASINO OPERA: Atlantic City, N. J., July 6-indefinite.
DESIGN OPERA: Duluth, Minn., July 27-indefinite.
DR. WOLF HOFFER OPERA: New York city, May 4-indefinite.
GILBERT OPERA: Providence, R. I., June 8-indefinite.
GARRET OPERA: Boston, Mass., July 8-indefinite.
GARRETT OPERA: Pittsburgh, Pa., July 26-indefinite.
IZZEL OPERA: Baltimore, Md., June 26-indefinite.
IDEAL OPERA: Philadelphia, Pa., June 8-indefinite.
IDIA MULLE OPERA: Richmond, Va., June 8-indefinite.
MC CALLISTER OPERA: New York city May 11-indefinite.
MANDARIN COMIC OPERA: Dallas, Tex., Aug. 1-2.
PAULINE HALL: Philadelphia, Pa., May 26-indefinite.
SPENSER OPERA: St. Louis, Mo., June 8-indefinite.
STORY OPERA: Montreal, P. Q., June 26-indefinite.
THEODORE THOMAS CONCERT: New York city July 6-Aug. 1.
THE SHEIK: Chicago, Ill., July 12-indefinite.

VARIETY AND BURLESQUE.

- BOSTON CREOLES:** Gardner, Ill., July 6-Seneca 26-Fowler, Ind., 26-Aug. 1.
CITY CLUB: Philadelphia, Pa., Aug. 1-22.
HOWARD BURLESQUE: New York city Aug. 1-Sept. 1.
J. O. OLIVER: Marion, Col., July 26.

MINSTRELS.

- IRRI SHEDD:** Onondaga, Wis., July 26.
CLEVELAND LIPSTICK TOWER: Burlington, Ia., July 26.

GEORGE WILSON: Elmira, N. Y., July 26-Syracuse Aug. 1-Binghamton 26.

CIRCUSES.

- ADMIRAL FOREPAUGH:** Chillicothe, Mo., July 26-Moberly 26-Marshall 26-Sedalia 26-Clinton Aug. 6-BALTIMORE AND BALTIMORE: Buffalo, N. Y., July 26-Baldford, Ind., 26-Jamestown, N. Y., 26-Buffalo, N. Y., 26-New Castle 26-29-Pittsburg 26-29-Warren, O., 26-Cleveland 26-Sandusky 26-Findlay 26-
DAN RICE: Brooklyn, N. Y., May 23-indefinite.
FRANK ROBINSON: Bristol, N. Y., July 26-Burlington 26-Camden 26-
FRED L. GAGE: Fort Wayne, Ind., July 26-Ottawa 26-Colombus 26-St. Paul 26-Findlay 26-Aug. 1.
HARRIS: Richmond, Ind., July 26-Kokomo 26-Anderson 26-Cambridge 26-Shelbyville Aug. 6-Columbus 26-Madison 26-Seymour 26-Jeffersonville 26-New Albany 26-
HUNTER: Paterson, N. J., July 26-Hackensack 26-Rutherford 26-Jersey City 26-Aug. 6-Mt. Clair 26-Orange 26-
LOCAR: Postoria, O., July 26-Ottawa 26-Columbus 26-Grove 26-
PROFESSOR RICH: Emporia, Pa., July 26-St. Mary's 26-
REGGLES BROTHERS: Greenville, Mich., July 26-St. Louis 26-
SELLS BROTHERS: Farmington, Wash., Aug. 26-Moscow 26-Idaho 26-Coffey, Wash., 26-Pomeroy 26-Dayton, Ore., Aug. 26-Baker City 26-La Grande 26-Pendleton 26-Walla Walla, Wash., 26-Yakima 26-Ellensburg 26-Spokane 26-Tacoma 26-Olympia 26-Centralia 26-Portland, Ore., 26-29.
SANTELLE: Utica, N. Y., July 26.
STOWE: Findlay, O., July 26-Postoria 26-Sandusky 26-Aug. 1.
WASHBURN AND ARLINGTON: Kittanning, Pa., July 26.
WEATHER MUSSETTES: Cheyenne, Kans., July 26-Mount Valley 26-
JOHN DEWITT MILLER: Warsaw, Ind., July 26-Madison St., Dak., 26-Aug. 1-Mountain Lake Park, Ind., 26-Rome-City 26-Hot Springs, So. Dak., 26-
MONTFORD'S PALACES: Rochester, N. Y., July 27-Aug. 1.
MONTBELLA'S WILD WEST: Atlantic City, N. J., July 26-Aug. 26.
PROF. WILLIAMS: Neillsville, Wis., July 26-Merrill 26-Chippewa Falls 26-
VERTELLI: Wilkes-Barre, Pa., Aug. 1.

OUR COMMISSIONER ABROAD.*London Stage.*

THE NEW YORK DRAMATIC MIRROR has, I hear, been going up with leaps and bounds, and is now the recognized theatrical paper of America. It is with the idea of extending its success to England and France that Arthur Hornblow has tripped across the pond. This week he goes to Paris to open an agency for the paper. While in London Mr. Hornblow tells me he will canvass the views of leading men connected with the profession as to the present and possible future of the stage, with the idea of publishing them in America, where they will be read with much interest. I wish him success in his enterprise.

TOUCHING.*Alaska Journal.*

Miss Isabel Amesley, the beautiful actress whom I touched up in this column some weeks ago, writes me that she saw the piece copied into THE DRAMATIC MIRROR and with due credit to the *Journal*, and at once fell in love with this paper. She also states that she will star in a play called *Darlington's Widow*, and will play in Atlanta next season. I could almost love that woman if I didn't have a previous engagement.

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CHARLOTTE CUSHMAN'S GENIUS.

Robert Cushman, the founder of the Cushman family in America, was one of the Pilgrim Fathers, having been one of the two financiers and managers of the company that came over in 1620. Governor Bradford spoke of him "as the right hand of the adventurers, who for divers years has managed all our business with them to our great advantage."

In the eighth generation from Robert Cushman appeared Charlotte Saunders Cushman, who was born in Richmond Street, Boston, July 23, 1816. Her father, Ethanah, was a poor boy, orphaned at the age of thirteen. By dint of industry and good conduct he became a successful West India merchant, but owing mainly to the infidelity of his supercargo, he failed in business and died poor.

Miss Cushman's mother was a Mary Eliza Babbit, who is said to have been a good singer, a good scholar and the best reader in all the country round.

Of her childhood and her predilections, Miss Cushman, in her reminiscences, says: "I was born a tomboy. My earliest recollections are of dolls' heads ruthlessly cracked open to see what they were thinking about. I had no faculty for making dolls' clothes; but their furniture I could make skilfully. I could do anything with tools. Climbing trees was an absolute passion; nothing pleased me so much as to take refuge in the top of the tallest trees when affairs below waxed troubled or insecure. I was very destructive to toys and clothes, tyrannical to brothers and sister, but very social and a great favorite with other children."

From her thirteenth to her nineteenth or twentieth year, Miss Cushman devoted herself to cultivating her magnificent contralto voice. At first it seems to have been her aim to prepare herself for the concert room and for tea time, but accident made her known to Mrs. Mary Anne Wood, an opera singer, who persuaded her to change her plans and prepare for the lyric stage. She made her first appearance in Boston, April 8, 1835, in the character of the Countess in *The Marriage of Figaro*. She subsequently sang in *Cinderella*, the *Barber of Seville*, *Rob Roy*, etc. But in the winter of 1836, while singing in New Orleans, a great misfortune (?) befell her—she lost her voice. "In my unhappiness," she says, "I went to Mr. Caldwell, the manager of the theatre, for counsel and advice. He at once said to me, 'You ought to be an actress, not a singer.' He advised me to study some parts, and introduced me to Mr. Barton, the tragedian of the theatre, whom he asked to hear me and to take an interest in me." Barton became her teacher, and in the spring of 1836 she appeared as *Lady Macbeth* to Barton's *Macbeth*, on the occasion of his benefit.

Miss Cushman next played at the Bowery Theatre, New York, appearing in *Lady Macbeth*, *Jane Shore*, *Belvidera*, *Mrs. Haller*. Here she was very successful, but her engagement was abruptly ended by the burning down of the theatre. She now went to Albany where she became a great favorite, but in '37 she returned to New York, having accepted an engagement to play minor roles at the Park. Here she remained in a subordinate position till '40. In '41 she achieved a great success as *Lady Lady Gay Spanker*, in consequence of which she asked for an increase of salary. This being refused she threw up her engagement.

For a time she managed the Walnut Street Theatre, Philadelphia; but in the autumn of '43 she abandoned management to support Macready, whom she supported so well that one of Macready's countrymen, then in this country, wrote of her: "There were times when she more than rivalled him; when in truth she made him play second."

At that time, it would seem, the more intelligent theatregoers in our larger cities paid great heed to the reading of the classic and standard drama. Macready, in his diary, says: "Very many spoke to me of the *Readings*, earnestly and with some persuasive arguments." If the intelligent theatregoer takes less interest in the reading of the players now than he did then, it is probably because now we have no really good readers—no, not one!

In '44 Miss Cushman went to England, landing at Liverpool on the 18th of November. Her first appearance before an English audience was made on the 14th of the following February in *Bianca*. At first the audience was cold and unsympathetic, but the curtain fell on a veritable triumph. In the closing scenes the shouts of approbation shook the theatre. Her struggles were over. Thenceforth her path was easy. Two nights afterward the theatre was crowded, and all London rang with her praise. In May, '45, a friend wrote of her: "It is really unprecedented. The papers continue to speak of her in the most extreme terms of praise, and for the present she is the greatest creature in the greatest city in the civilized world."

At this time the London *Times* wrote of her: "The great characteristics of Miss Cushman are her earnestness, her intensity, her

quick apprehension of readings, and her power to dart from emotion to emotion."

The London *Sun* said: "Since the memorable first appearance of Edmund Kean, in 1814, never has there been such a débüt on the boards of an English theatre. We were so completely carried away by the transcendental genius of this gifted woman, that, after the magnificent scene in the second act, we could not criticise, we could only admire."

After playing a round of tragic parts, Miss Cushman turned to comedy. Of her Rosalind, one of the critics said that Mrs. Nesbit, Madame Vestris and Miss Helen Faucit played Rosalind, while Miss Cushman was Rosalind, and added: "Never have we heard language more perfectly enunciated. Not a syllable was lost, and each syllable was a note. The beauties of the author were as clear, as transparent, as though the thoughts themselves, instead of the words that are their vehicles, were transfused through the senses. What is the secret of Miss Cushman's success? It is earnestness. She thinks nothing individual self, but everything of that other self that for the time she personates. She becomes the character she represents, and no actor who does not possess this power can ever be great."

The secrets of Miss Cushman's greatness were the same as those of all other great actors' greatness: directness, simplicity, truth.

At this time, the distinguished author of *Virginius*, *The Hunchback*, and other standard plays, wrote of Miss Cushman: "I have witnessed with astonishment the Romeo of Miss Cushman. Unanimous and lavish as were the encomiums of the London press, I was not prepared for such a triumph of pure genius. You recollect, perhaps, Kean's third act of *Othello*. Did you ever expect to see anything like it again? I never did, and yet I saw as great a thing last Wednesday in Romeo's scene with the Friar. I am almost tempted to go further. It was a scene of topmost passion, not simulated passion—not such thing; real, palpably real; the genuine heart-storm was on—on in wildest fitfulness of fury, and I listened and gazed and held my breath, while my blood ran hot and cold. . . . My heart and mind are so full of this extraordinary performance that I know not where to stop or how to go on. There is no trick in Miss Cushman's performance; no thought, no interest, no feeling, seems to actuate her, except what might be looked for in Romeo himself were Romeo reality."

Besides Romeo, Miss Cushman played several other male characters: *Hamlet*, *Cardinal Wolsey*, *Claude Melnotte* being the principal ones.

Miss Cushman was certainly very plain of feature, yet she was far from being without personal charm. Miss Stebbins, her long-time friend and faithful biographer, says of her: "There was a winning charm about her far above mere beauty of feature, a wondrous charm of expression and sympathy that took all hearts and disarmed criticism. She had, moreover, many of the requisites of real beauty: a fine, stately presence, a movement always graceful and impressive, a warm, healthy complexion, beautiful, wavy, chestnut hair, and the finest eyes in the world. Go where she might, she was always the person whose individuality dominated that of all others. In private, there was nothing in Miss Cushman's dress or manner that reminded one of the actress. She was always studiously neat in her dress and beautifully natural and true in her manner."

"It was not until the last six years of her life," writes Miss Emma Stebbins, Miss Cushman's biographer, "that Miss Cushman fully developed her unequalled powers as a dramatic reader. She had given occasional public readings before that time; but it was not until these later years, when, by the advice of physicians, she sought refuge from herself in her art, and nobly struggled against the lowering influences of a fatal malady in the exercise of her great gifts that she came to what was undoubtedly the highest culmination of her genius."

Miss Cushman's first essay as a veritable public reader was made in Providence on the 18th of December, 1871. She read *Henry VIII*, and was entirely successful. As a reader of plays, Miss Cushman has never been surpassed and has, probably, never been equalled. She was fully the equal of Fanny Kemble in individualizing the various characters, and was Miss Kemble's superior in the very difficult art of fully bringing out the author's meaning. Miss Cushman was the more scholarly. Herein she was superior to all others, save one—Edwin Forrest.

Miss Cushman died in Boston in February, 1876.

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